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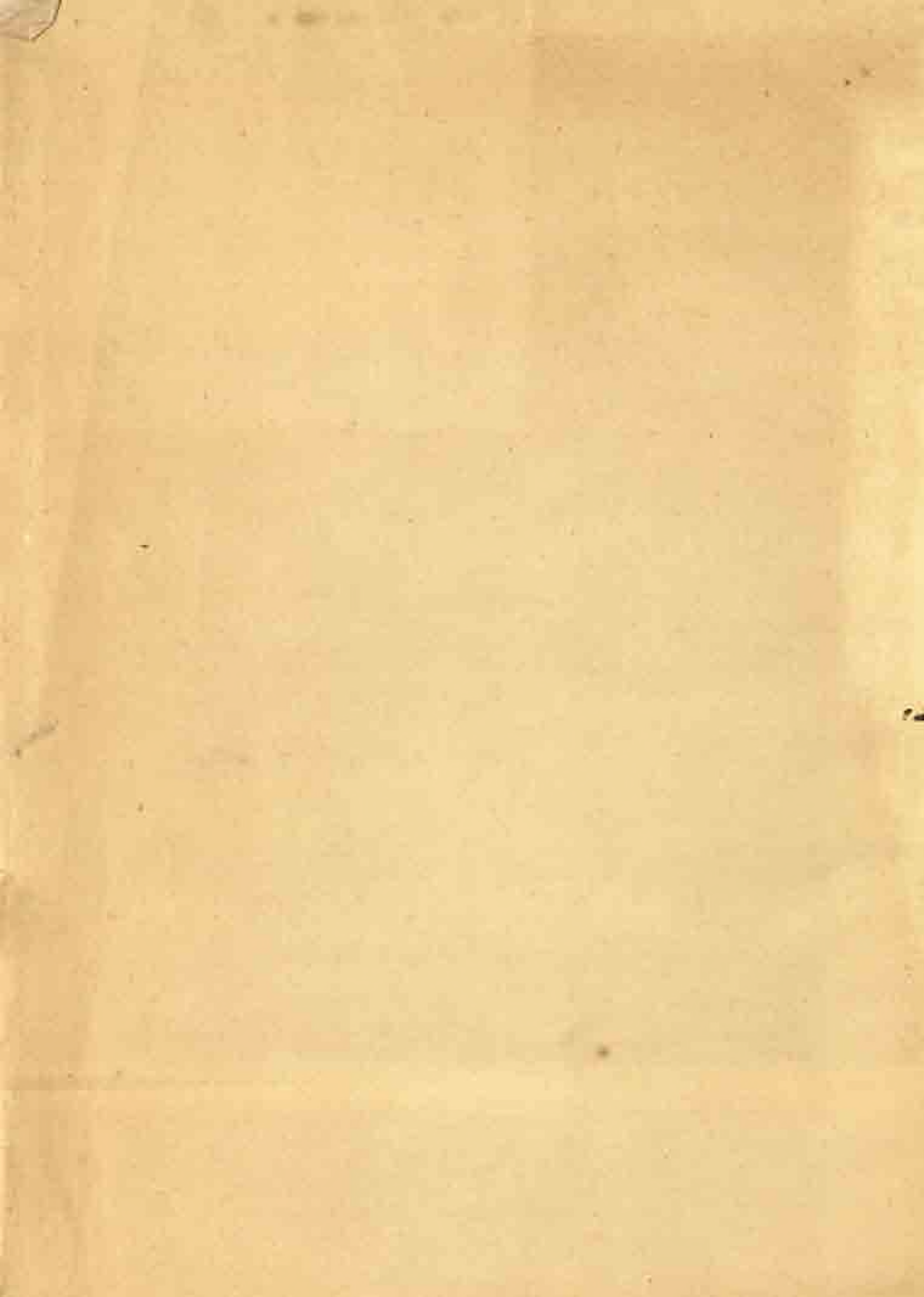
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WILFRED BUCKLEY
THE ART OF GLASS

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THE ART OF GLASS

ILLUSTRATED FROM

THE WILFRED BUCKLEY COLLECTION

IN THE VICTORIA AND ALBERT MUSEUM · LONDON

14836

BY

WILFRED BUCKLEY



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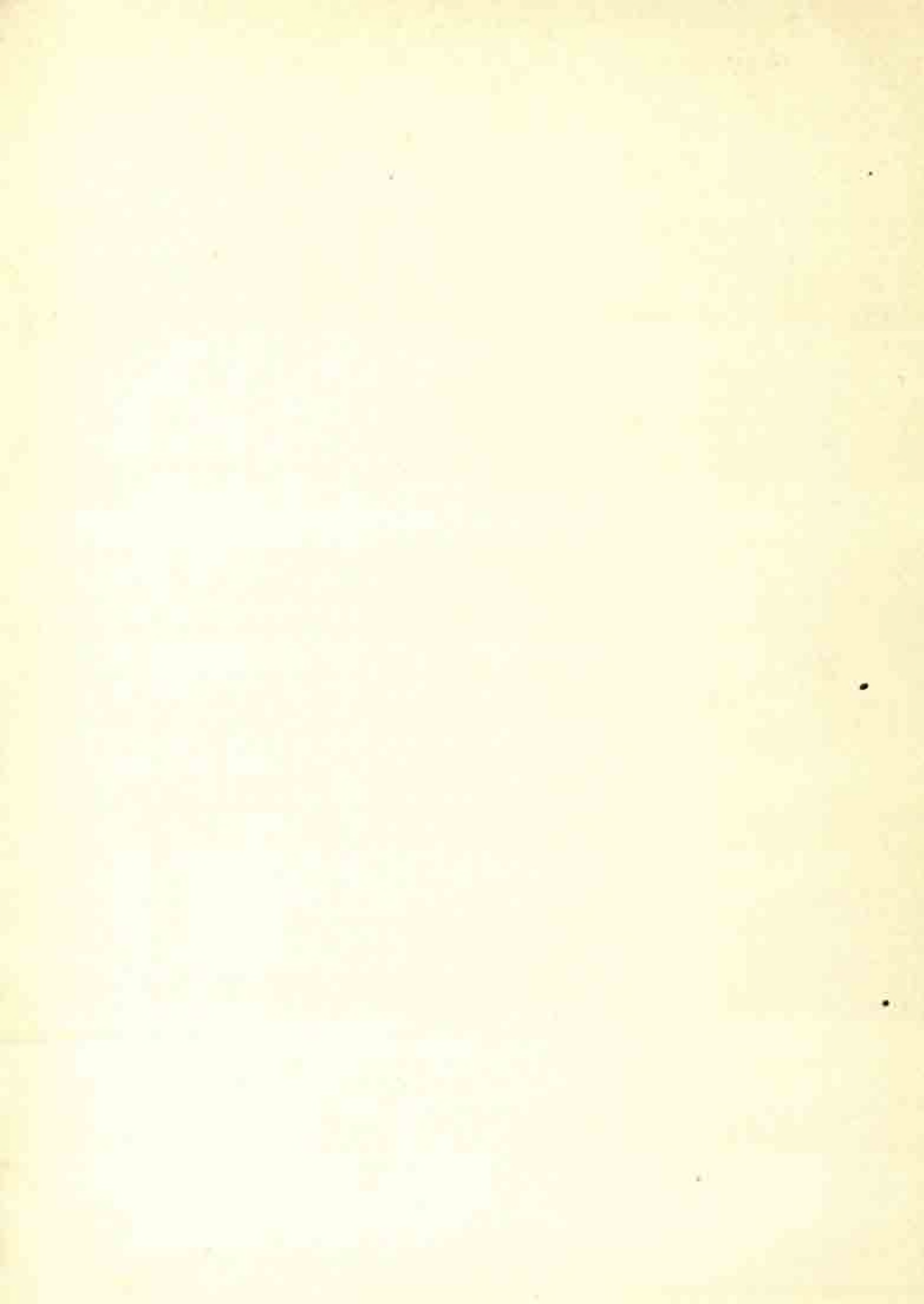
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THE ART OF GLASS

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FOREWORD

MANY who have made no special study of glass get pleasure in looking at it. They would get more pleasure if without much effort they could obtain some knowledge of the history of the making of glass and of its decoration.

The collection that my wife and I have made has grown to such proportions as to provide a not uncomprehensive range of examples of the art of glass makers and of glass decorators, especially in the important European countries since the end of the XV century. For those whom they may interest I have written brief outlines of the history of glass making in Italy, in Spain, in France, in Germany, in the Rhineland and in the Low Countries, and in England. Students will recognize that these sketches have little or no originality but are built up from information obtained from various sources, care being taken not to include as facts statements that cannot be confirmed. In the attribution of the individual glasses an attempt has been made not to be didactic but to make evident any reasonable doubt as to where or when any piece was made.

I intended* to make a similar sketch which might convey some information in regard to what was made in the Near East, the cradle of the industry, in the Roman Empire, and in China. The Near East includes Egypt (perhaps the birthplace of glass), Syria, Iraq, and Persia. In these adjacent countries the lives of the inhabitants were so interwoven that it seems an impossible task, at this date, to determine where any particular glasses were made or decorated, in the absence of definite data which exist in very few cases.

WILFRED BUCKLEY

October 8 1933

* This Foreword was written by my husband shortly before his death on 26 October 1933.—B. T. B.

NOTE

AFTER my father's death my mother gave much care and time to the preparation of this monograph for the printers. Unfortunately she, too, died before it was finished. Miss Jean Scott continued her work of arranging the text and plates, with the expert and friendly advice of Mr. Bernard Rackham. I know that my mother wished to acknowledge with gratitude her devoted help.

JANET COLLIN SMITH

ITALIAN GLASS

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THE ART OF GLASS

I. HISTORICAL OUTLINE

IT is not known when glass was first made in Venice, but two sources of inspiration are suggested, the first being the knowledge of the art carried from the mainland to Venice by fugitives fleeing before Attila the Hun in the V century, the second the direct influence of the Byzantine Greeks. The decoration of churches with glass mosaic had been carried on continuously since the days of the Roman Empire. Nesbitt was of the opinion that glass for mosaics was probably made in Ravenna down to the VI century, in Rome until the IX century and again in the XII and XIII centuries, but it is not known whether the artists that were employed to decorate the Venetian churches prior to the XIII century were natives or came from Byzantium, although artistic considerations point to the latter probability. In either case it is probable that the mosaic work in the churches had a distinct effect upon the hollow glass industry. As a result of the fall of Constantinople in 1204 fugitive workmen probably carried further knowledge of glass making to Venice, and it is reasonable to believe that when Constantinople was captured by the Turks in 1453 knowledge of the art was again carried by fugitives to Venice. The beginning of modern glass making in Europe dates from the revival of the industry in Venice, but the complete history of Italian glass making is yet to be written if, as is supposed, the particulars are recorded in the unpublished Venetian archives. Published documents supply comparatively little information.

That the industry existed in the XI century is indicated by a reference to the importation of alum* from Alexandria in 1072. In the Venetian Archives (*Monographia della Vetraria Veneziana e Muranese*, p. 259) mention is made in 1090 of one Petrus Flavianus as 'phiolarius.' By the XIII century glass making was without doubt of importance. It is recorded (*Liber Plegiorum Communis*, May 1224) that in 1224 twenty-nine persons were fined for breaking rules of their trade (*Ars Friolaria*). In 1268 it is stated by Martino da Canale that a Guild took part in a procession in honour of the Doge Lorenzo Tiepolo, in which the best examples of glass making were exhibited. In 1275 a law was passed forbidding the export of sand and other substances used in making glass and of glass fragments (*Chronicle of Andrea Dandolo*) and on 8 November 1291 the Great Council ordered that the furnaces in Venice should be demolished on account

* Alum was used as a material supplying alkali, but as it made bad glass its use was prohibited by decrees of the Great Council in 1306 and 1330.

of the risks of fire, but this law was relaxed by an Order of 11 August 1292. When the Venetian furnaces were demolished the glass makers moved to the neighbouring island of Murano where, according to Lazari, there is reason to believe that glass had been made since 1255. Although little glass was made in Venice after this date Muranese glass is almost always referred to as Venetian glass.

In 1295 a petition that was presented to the Great Council referred to the existence of glass furnaces on the mainland, at Treviso, Ferrara, Padua, Vicenza, Ravenna, Mantua, and Bologna, which perhaps had been set up by deserting Venetians, but the most important centre of glass making in Italy outside Venice (or Murano) was the little town of Altare near Montferrat about ten miles east of Genoa. Here a colony of glass makers from Normandy had settled during the XI century; their descendants had continued to make glass and, it is believed, were joined by Venetians in the XIV century. The Altarists had an important influence on the industry in Europe from the XVI century onwards, for they deliberately sought to spread the knowledge of glass making abroad. On the other hand, the Venetians at all times did their utmost to prevent others from knowing how to make glass in the Italian manner. As early as 1454 the Inquisition of State had issued an edict for that purpose requiring Venetian glass makers then in foreign countries to return under pain of assassination, and again a hundred years later (1549) they took similar measures inasmuch as all glass makers who had left Murano without official permission were required to return within a specified time under pain of being sent to the galleys if subsequently captured and of penalties being imposed upon their relatives.

If it is strange that we should know so little of the history of glass making in Italy, it is equally strange that we should know so little about the actual glasses that were made there during the first centuries of the revival of the art. We know nothing about what was made before the second half of the XV century in the form of hollow glass and no single example is known that can be said with any certainty to have been made before that period. (There is a small beaker in the British Museum that has often been attributed to Venice, *c.* 1300, which is painted in coloured enamel with a decoration of leaves and Suabian Arms and the inscription "MAGISTER ALDREVANDIN ME FECIT." There does not appear to be any reason why it should be attributed either to Venice or to such an early period as *c.* 1300.)

The earliest glasses, other than some decorated panels (No. 118), that can be definitely ascribed to Venice are a number of goblets usually of coloured glass, blue or green or brown-red, which are decorated in enamel with processional scenes, figures with scrolls or heads in medallions which were made during the second half of the XV century. During this period methods were found for making colourless glasses with fewer impurities and imperfections, and by 1463 a distinction was drawn between the transparent glasses called 'cristallini' and the ordinary glasses termed 'comuni.' With the invention of 'cristallini' the form of the glasses, which heretofore had been Gothic, changed.

By the end of the XVI century less attention was given to decoration by such

means as enamelling or engraving, the glass makers apparently utilizing their energies in proving their dexterity by making complicated forms which were made possible by the pliability of the material then in use.

The decline in artistic value had gathered momentum by the middle of the XVII century. The industry has, however, continued until the present time.

It is extremely difficult to ascribe definite dates to most examples of Venetian glass. Unlike the Germans, the Italians very rarely dated any pieces. Dillon wrote (*Glass*, p. 193): "Apart from the generally vague ground of shape and style of decoration, there is no means of fixing the date of Venetian glass, so that in the absence of costumed figures or of coats of arms, we are often very much in the dark on this point." Very little information about Italian glass can be obtained from pictures for few Italian pictures depict glasses. Glasses are shown in many Netherlandish pictures of the XVII century, but at most, so far as date is concerned, one can only know that such glasses existed at the time that the picture was painted; one cannot know whether they were new or old at that time. Further, so far as the Netherlandish pictures are concerned, one cannot know whether the glasses were Italian or whether they were made 'façon de Venise' in the Low Countries or in France. Some little help is to be had from early inventories such as those of the Duke of Anjou (c. 1360), Charles the Bold, Duke of Burgundy (1470), and Henry VIII (1542), for in them descriptions of glasses frequently occur.

A simple method of classifying Italian glasses is to treat them separately under the headings of their distinguishing features.

II. PANELS DECORATED WITH GOLD OR SILVER ON THE UNDER SIDE (XIV-XV CENTURIES)

(No. 118)

DURING the Middle Ages, perhaps from the X or XI century until the XIV, Italian artists made pictures, usually (or always) of religious subjects, in gold or in silver on the back of sheets or panels of glass (No. 118) in the same manner as the early Romans had done similar work. Gold or silver was applied to the back of the glass and such parts of it were removed as were not required. What was left was then drawn upon with an extremely fine point which made lines or spaces by the removal of the gold or silver: colouring matter was then applied which was apparent on the front through the lines drawn through the gold or as a background. The whole was then covered (as in No. 118) with a thick coating of protecting material or the panel was applied to stone (as in the case of the small portable stone altar in the Victoria and Albert Museum in which a number of such small decorated glass panels are inlaid), or it was backed by another layer of glass. There is also an example of the latter treatment in the Victoria and Albert Museum, where the two pieces of glass appear to have been fused together, which owing to the applied heat has caused fractures in the gold through expansion.

The following description of how to make these pictures on glass is extracted from Cennino Cennini's *Libro dell'Arte*, written at Padua towards the end of the XIV century:

"There is another way of working on glass, beautiful, much admired, and exceedingly rare; it is a branch of devotional art in use for the decoration of reliquaries, and calls for sure and ready draughtsmanship." Cennini then describes how on a piece of fine glass the thick gold-leaf is laid down with glair, and goes on, "when it is quite dry take a very flat wooden tablet, covered with black cloth and go into your little workroom where you will not be disturbed. There should be in it but one curtained window. Put your table at this window so that the light is over your head when you face towards it. When you have laid the glass down on the black cloth I have mentioned, take a needle fastened to a small stick like a little brush, which should have a very fine point, and invoking the name of God begin drawing very lightly with this needle whatever figure you wish. Let the first drawing be very faint, for you can erase nothing; make your drawing light though firm. Then go on working as if you were using a pen; for the whole is done with the point. You will see that you will need a light hand, not tired. The darkest tone which you can produce will come by allowing the point of the needle to go quite down to the glass; the half-tones will come when it does not quite penetrate the gold; this is delicate work. It must all be done unhurriedly, and with great delight and pleasure. And I give you this advice: that on the day before you think of working at this, you hold your hand in a sling, or in your bosom, so that the blood is well rested and rid of fatigue."

III. ENAMELLED AND GILT GLASSES (FROM AN UNKNOWN DATE UNTIL AFTER 1543)

(Nos. 119-135)

NO glass made before the end of the second third of the XV century is known that can be ascribed with certainty to Venice. The earliest glasses that can be attributed with certainty to Venice are a number of cups or goblets made of coloured glass (blue, green, red-brown, violet, opaque turquoise-blue) that are decorated with enamel, generally with portrait busts or, less often, with processional scenes. Religious motives seem to have been used less frequently, the only example of which I am aware being the cup in the Museo Civico, Bologna, on which is depicted the Flight into Egypt. The glasses so decorated, which in form were Gothic and similar to the gold and silver cups of the period, were comparatively thick. The enamel was of various colours and was applied rather heavily, perhaps owing to the intractability of the pigment. Towards the end of the XV century the coloured glass largely gave place to colourless glass (although glass of various colours continued to be used), which was made thinner. At the same time the Gothic form gave place to one that was rounder and less severe in its lines and the decoration changed: instead of portrait busts, etc., painted with rather intractable enamel one finds designs with scrolls, centaurs, sphinxes, etc. (No. 119), many of which are painted and even shaded with thin enamels that resemble paint. About 1500 a 'fish-scale' decoration was frequently used either as borders (Nos. 129, 130, etc.) or to cover the bowls, particularly of tazzas (Nos. 122, 123). Difficulty was experienced in applying the enamels to the lighter colourless glass, for the heat used to fuse the enamels was often sufficient to damage the form of the glass by causing it to sag in places.

Modern writers state that the enamelling of glasses went out of fashion in Italy about 1530. Perhaps this opinion is based upon an examination of the forms of existing examples of glasses of that period. In many cases an approximate date can be given where the Arms, with which the glasses are decorated, can be recognized (Nos. 128, 129, 134, 135, etc.). I know of only two enamelled glasses that are dated that are ascribed to Italy, and these were made for Germans. One is a cup and cover in the British Museum, decorated with a rather coarse fish-scale design in white with coloured dots and gold, which has on the base of the cover (which can also be used as a cup) the Arms of Hôrlin of Augsburg and of Scharffen of Nuremberg together with the date 1518. The other is a similar glass in the collection of Mr. Friedrich Neuburg, of Leitmeritz (Czechoslovakia). The material of which these glasses are made is unlike Venetian glass in colour and the decoration does not seem to me to be Italian in feeling. Perhaps they were not made in Italy.

Dr. Robert Schmidt says that after 1530 enamelling went out of fashion in Italy but that enamelled glasses continued to be made for an export trade which existed until the end of the century. He appears to make this statement in regard

to the export trade in part because he attributes to Italy a group of glasses that were either made and decorated in Germany or were made in Italy and decorated either there or in Germany. They almost all bear dates (almost all German enamelled glasses are dated) and German or Austrian Arms; a few have figures. In the British Museum are several goblets that lie in this group and, in particular, two that bear the name "Jacob Praun" surmounting the Arms of Praun and Von Roming with a male figure on one and a female figure on the other, which are believed to have been made for the wedding of Jacob Praun and Clara von Roming in 1589. As the costume of the woman has characteristic Venetian details, such as her coiffure, and as the Prauns were Nuremberg merchants with their head office in Bologna, Schmidt thinks it reasonable to attribute the origin of these glasses to Italy. Another similar glass (a 'Stangenglas') in the same museum bears a female figure with similar Venetian costume.

The dates on glasses in this group, of which I am aware, lie between the extremes of 1541, which is the date on a tall cylindrical glass (Stangenglas) in the collection of Mr. Franz Ruhmann, of Vienna, and 1603, in the case of a similar glass in the Victoria and Albert Museum. Their forms vary. There are goblets with single urn-shaped knops as stems, tall cylindrical glasses on feet (Stangengläser), small beakers that contract from the rim to the foot, tazzas, etc. The material of which they are made is excellent in quality and better than that used by the Italians during the early part of the XVI century. The gilt fish-scale decoration which is usually applied beneath the rim generally has a single enamelled dot in the centre of each scale, whereas the early Venetian fish-scale bands were treated differently. It does not seem possible to state where this group of glasses was made, but it seems to me to be most probable that they were made and decorated in Germany, perhaps in Nuremberg.

Many of the early XVI-century examples that are here classified as enamelled or gilt were decorated chiefly in gold, the use of enamel being confined to coloured dots (Nos. 120-123, etc.). The group includes some glasses such as No. 127, where the only decoration is gold.

IV. GLASSES PAINTED ON THE UNDER SIDE (c. 1530-1570)

AT about or soon after the time when it is believed that enamelling went out of fashion in Italy (c. 1530) glass dishes were painted on the under side, the paint not being fired but covered with a protective material. A number of dishes decorated in this manner are in various collections. The writer made the mistake of attempting to wash a very important example (that was in his collection but is now in the Museum at Stuttgart) with disastrous results owing to the protective matter having perished. It was decorated with portraits and scenes after Raphael in the centre and with a very fine arabesque decoration in gold on the flange.

Schmidt attributes those glasses that were decorated in this way to the period 1530-1570.

V. DIAMOND ENGRAVED GLASSES (c. 1560-1700)

(Nos. 136-138)

THE Romans had engraved glasses with a sharp point of some unknown material, but it is not known where or when the diamond was first used for this purpose. Very likely it was in Venice. The earliest recorded reference to decorating glasses by this means occurs in a sermon delivered by Johann Mathesius (1504-1565), the friend and biographer of Martin Luther, which was published in Nuremberg in 1562. He said that "nowadays all sorts of festooning and handsome lines are drawn by diamond on the nice and bright Venetian glasses." The earliest dated example is a cylindrical beaker in the Museum at Prague, which bears the Arms of Vienna and the date 1566. There is, however, a series of flat dishes (six illustrated in the *Burlington Magazine*, October 1932, and a seventh is in the Kunstgewerbe Museum, Cologne), three of which bear the Arms of the Medici Pope, Pius IV (No. 136) (and a fourth those of Orsini (Aragon) impaling Medici), and therefore can be dated between 1560 and 1565. There are no diamond-engraved glasses of any country of any period that are finer or more delicately engraved than these, with the exception of some of the Dutch diamond-stippled glasses of the XVII and XVIII centuries, which are treated in an entirely different manner.

Diamond engraving, which does not appear to have ever been very popular in Italy, seems to have quite gone out of fashion when wheel engraving prospered, particularly in Germany, towards the end of the XVII century.

VI. GLASSES ENGRAVED WITH THE WHEEL (END OF XVII-XVIII CENTURIES)

(No. 139)

WHILST glass was engraved with the wheel in Prague at the end of the XVI century and in Germany as early as the first half of the XVII century, this method of decoration does not appear to have been attempted in Italy until the end of the XVII century, no doubt owing to the fact that Italian glass, being thinner, was unsuitable for treatment in this way. When, at the end of the XVII century, the popularity of Italian glass had declined, owing to the demand for glass that was decorated with the wheel that came in large part from Germany, some Italians attempted to follow the German methods, apparently without success. I have seen no Italian glass that was engraved with the wheel (if any ever existed) other than that which was made in Murano in the XVIII century and subsequently—comparatively simple pieces sometimes engraved with flower sprays which were often gilded.

VII. COLOURED GLASS (XV-XVIII CENTURIES)

(Nos. 140-143 AND 120-124)

IT has already been mentioned that during the latter half of the XV century the glasses that were decorated with enamel were coloured blue, green, red-brown, etc. (Nos. 120-124). Whilst many of the Italian glasses dating from early in the XVI century onwards were made of colourless material, many were of coloured translucent glass which was frequently blue. During the XVI century opaque white glass was used, some of which was painted like majolica. Such glass may not have been made during the XVII century, but it came again into fashion during the XVIII century, when it was frequently decorated in red sometimes touched with gold (Nos. 140-143).

VIII. VITRO DI TRINA (XVI-XVIII CENTURIES)

(Nos. 144-163, 136)

AMONGST the fragments of glass excavated at Tel-el-Amarna, which were made c. 1375 B.C., are some which contain threads of opaque white glass. During the period of the Roman Empire frequent use was made of threads of various coloured glass which were used in different ways. During the XV century great interest was aroused in Italy in regard to early Roman art, in part as a result of excavations. In this way Roman glasses containing coloured threads became known to the glass makers, who rediscovered the methods of its manufacture. Before the middle of the XVI century glasses decorated by this means were to be found in the possession at least of the rich. In an inventory of the Castle of Trent of 1536 there occur entries of glasses 'à cordeline.' In the inventory of the effects of Henry VIII dated 1542 several glasses are described which obviously contained coloured threads, such as "Item oone litle like glasse rowid" (striped) "with white" also bottles of glass "all wrought with diaper work white."

Vitro di Trina was described by Biringuccio in the first edition (1540) of his *Pirotechnia* (Book II, cap. xiii) as glasses "which are made of white or other coloured glass, which seem as if woven of twigs placed with so great equality and correctness of bounds." It was still being made as late as the XVIII century by Giuseppe Briati, who died in 1772. It is frequently difficult to determine the period in which examples were made. Glass vessels with coloured threads provide examples of the greatest dexterity of which glass makers have ever shown themselves capable. Dillon and others have explained in detail how the coloured strands or canes were made and how they were used to form the finished vessels. For the purpose of describing glasses in which coloured threads formed a component part it is sufficient to know that the basis for their construction is canes of glass con-

taining threads of one or more colours, in various designs, usually embedded in colourless glass. Some contained simple parallel threads, others complicated spirals or other designs. The colour used was usually opaque white, but blue was often used and sometimes other colours. Coloured threads were used in different ways, sometimes by one method, at other times by more than one method on the same glass. The different methods may be classified as follows:

- (a) By the application to the exterior of the glass, after it had reached its final form, of
 - (i) simple coloured threads (ribbing in relief) (a glass so decorated is shown in a picture of Erhart Svezter by Georg Penz (1544) in the Kaiser Friedrich Museum, Berlin) (Nos. 136, 144, 145) and/or
 - (ii) bands made from a cane containing coloured threads (Nos. 144-147).
- (b) By the application of coloured threads to the exterior of the glass bubble before it had reached its final form. By this means the design became changed and sometimes distorted as the bubble became enlarged (Nos. 148-149).
- (c) By making the vessel of two layers of glass each made from canes of colourless glass containing opaque white (or other coloured) threads. The layers are so made that one contains a spiral design (made by the white threads) that runs from left to right whilst the other contains a similar design that runs from right to left. The layers may either
 - (i) lie flush one upon the other (No. 150) or
 - (ii) when the level of the white thread in the cane lies slightly above the level of the colourless glass, small bubbles are left in the innumerable spaces that are enclosed by the threads in one layer crossing the threads in the other layer (Nos. 151-155).
- (d) By building up the bubble from canes of glass which were made either of single colour or of strands of different colours fused with colourless glass. Before the canes were fused together to form the bubble they were either left straight or were twisted in such manner as to create simple or complicated spirals (Nos. 156-160).
- (e) (Combed filament) by applying bands of opaque white glass over the bubble and by manipulating them to form a wavy design, thus giving the appearance of having been laid on with a brush (Nos. 161-163).

IX. MILLEFIORI GLASS (XVI CENTURY)

MARCANTONIO COCCIO SABELLICO (1436-1506), librarian of the Cathedral of Saint Mark, in his book *De situ Venetiæ*, written about 1495, when describing glasses that he had seen in Murano, says, "But consider to whom did it first occur, to include in a little ball all the sorts of flowers which clothe the meadows in spring." This reference is to the glass known as 'millefiori' (thousand flowers) of which vessels were made first by the early Romans.

Millefiori glass was made by taking canes that had been built up of rods of various coloured glass so placed together as to form any desired pattern when cut transversely, drawing them into long lengths and then cutting them into sections of varying thicknesses. These sections or slices were then fused together in a melting-pot and blown into the required shapes.

X. GLASS IN IMITATION OF STONE (XIV-XVI CENTURIES)

(Nos. 164, 165)

EARLY inventories such as those of the Duke of Anjou (1360-1368), Charles the Bold (d. 1477) and of Henry VIII (1542) mention glasses resembling jasper, but sometimes they refer to glasses resembling agate, as in that of the Duke of Berry in the year 1416. Somewhat similar glass was made in the Roman period. A treatise of 1443 gives a receipt for making this kind of glass. Certain additions were made to the molten glass which produced various colours, and great care had to be taken to knead the glass with tongs while the vessel was being formed, which necessitated constant reheating. In both cases, jasper (No. 165) and agate (No. 164), the vessels are many coloured if seen in the light, yet if they are seen with the light passing through them they usually appear to be reddish. Dr. Schmidt points out in regard to agate glasses that a large number of them possess a common characteristic, namely, that the lower part of the bowl or body (which is provided with vertical ribs) has veinings that run in a different direction to those in the upper part and usually it is darker in colour than the smooth upper body (No. 164). This effect is obtained by dipping that part of the bubble which is farthest from the blowpipe into more molten glass so that when the bubble is transferred from the blowpipe to the pontil the thickened part becomes the base of the bowl. As the original bubble and the addition are of slightly different colours and are differently veined the contrast is easily seen.

XI. ICE-GLASS (XVI CENTURY)

(Nos. 166, 167)

AN especial finish to the surface of glass vessels that appears like frosting was obtained during the second part of the XVI century. The hot bubble was plunged into water and immediately reheated and blown, a process which imparted to the surface innumerable cracks and fissures (Nos. 166, 167). It is stated that a similar effect was produced by rolling the vessel while it was still hot on a bed of finely splintered glass.

XII. MOULDED GLASS (XVI-XVII CENTURIES)

EXAMPLES of vases exist, made during the XVI century, that depend for their enrichment upon designs obtained by blowing the glass into a mould. Some of these designs are entirely or in part geometrical, whilst others, such as that on a vase in the Victoria and Albert Museum, contain heads and shields, and others, again, figures amidst floral scrolls. Occasionally Vitro di Trina was moulded with lumps and depressions (Nos. 158, 160). Many glasses were enriched by small knops below the bowl that were frequently moulded with various designs and were often gilded (Nos. 167, 171-174, etc.).

XIII. OTHER GLASSES (XV-XVII CENTURIES)

(Nos. 168-191)

BESIDES the vessels already mentioned that were made entirely of coloured glass others were made with one part coloured and another colourless (such as goblets with coloured feet and colourless bowls (No. 120)) and others were made colourless except for enrichments. Numbers of colourless bowls or goblets made c. 1500 are enriched with translucent coloured glass so applied as to form a simple conventional design, prunts, or lozenges (No. 168). More frequently the vessels were made with coloured rings in the rims of the bowls or of the feet (Nos. 169-170) or around the bodies (No. 177). Opaque coloured glass was sometimes applied later in the century in the form of imitation turquoises (Nos. 167, 176).

Many vessels are met with, made after the middle of the XVI century, on which at least part of the decoration consists of coloured translucent glass fused into the colourless body in a less simple design than the rings, prunts, etc., made earlier in the century (Nos. 138, 178). A still greater use of coloured material was made in the XVII century, when many of the delicate vases or bouquetiers were enriched by the application (usually to their stems) of wings and other denticulated intricate ornaments which were made entirely or in part of coloured material (Nos. 180-182, etc.).

Many Italian glasses are not decorated by means of enamelling, painting, engraving, or by the use of any coloured material, but depend for their beauty or attractiveness upon the lines of their form or upon their complicated structure (No. 177). The reputation of the Italian glass maker is based in part upon the dexterity with which he handled his material. The shape of his glasses was often obtained by pulling, pinching, and manipulating the bubble while it was being blown and by the application of complicated ribbon or trail work. Many glasses made at the end of the XVI and during the XVII centuries are proof of the

complete mastery that the Italian glass worker had obtained over the material he used.

These examples of extreme dexterity (Nos. 177, 188, 189) are to be found chiefly amongst the glasses of the XVII century. It is to the glasses of the XVI century that we must usually look for greater simplicity and dignity (Nos. 172, 173).

October 1933

SPANISH GLASS

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I. INTRODUCTION.

(Nos. 48, 49)

COMPARATIVELY little is known in regard to Spanish glass. Most modern writers depend largely for their information upon the Introduction written by Juan F. Riaño to the catalogue of the Exhibition of Spanish Art held at the Victoria and Albert Museum in 1881. Joaquim Folch y Torres, of Barcelona, has written a well-illustrated pamphlet on Catalan enamelled glasses and has depended, in some measure, upon information given to him by Josep Gudiol y Cunill. It is from these two sources, chiefly, that the following notes are built up.

There can be no doubt that glass works existed in Spain from Roman times until the Middle Ages. Pliny refers to glass making in Spain and in France (*Nat. Hist.*, Lib. XXXVI, cap. 66); Saint Isidore, writing in the VII century, mentions that furnaces existed before his time. The ewer and the tazza, Nos. 48, 49,* were dug up in Spain and have been classified by the Assistant Director of the Arab Museum, Cairo (who did not know their provenance), as examples of Muhammadan art. Another ewer of the same genre, that also was dug up in Spain, is in the British Museum. Of course these three pieces may have been imported into Spain; on the other hand, they may be native. If an Islamic attribution be correct, they may have been made as early as the VIII century. I know of no similar glasses.

In considering Spanish glass it seems natural, in view of our knowledge as to where and when glass furnaces existed, that it should fall roughly into three groups:

- (1) Glasses made in the Southern Provinces which remained under the Moors until the end of the XV century.
- (2) Glasses made in Catalonia, which through its shipping was in direct contact with the East and with Venice, and in adjacent Provinces where Venetian influence was exerted.
- (3) Glasses made at La Granja de San Ildefonso and elsewhere in the XVIII century in competition with the products of Germany and other European countries.

* At the Victoria and Albert Museum these glasses are in the Roman Section of this Collection.
—B. T. B.

II. GLASSES MADE IN THE SOUTHERN PROVINCES

(Nos. 196-199)

THE Southern Provinces of Spain were the first that were conquered by the Arabs and Moors in 711 and the last from which they were driven in 1492, and it would therefore be natural that Muhammadan influence in the arts should predominate for long after the expulsion of the Moors. That Almeria, the greatest mart in Andalusia, which under the Arabs was the principal centre of the textile industry, was also famous as early as the XIII century for its glass is shown by contemporary writings. There were also glass works in the neighbouring Provinces of Murcia and Granada. Gerspach mentions the existence of furnaces in Seville in the XVI century. So far as I know there is in no collection any early piece of glass that can be attributed with confidence to any one of these southern furnaces, yet the general style of the glasses that were classified as Southern by Riaño shows unmistakably the Moorish influence in what Mr. Bernard Rackham* has aptly described as "the extraordinary exuberance of their decoration with applied threads, serrated ridges, spines, and festoons of glass worked up with the pincers, and sometimes a multiplicity of crinkly handles" (Nos. 196-199).

III. GLASSES MADE IN CATALONIA AND IN ADJACENT PROVINCES

(Nos. 193, 207-209, 211)

WE know that glass was made in Catalonia at a comparatively early date, for there is a record that in 1324 the building of additional glass furnaces in Barcelona was forbidden owing to the risk of fire.

It is natural that the glass makers of Barcelona and neighbouring districts should have been directly influenced by the products of Venice and of Syria, for through their shipping they were in close contact with those countries, and it is also easily understood why many of the wandering Italian craftsmen who left Murano during the XVI century should have been welcomed where glasses were being made in the Venetian fashion. It is therefore not surprising to learn that in 1491 Jeronimo Paulo wrote that glass was being sent from Barcelona to Rome and elsewhere and that it rivalled in quality the wares of Venice, a statement that was reaffirmed in 1561 by the Portuguese Barreiros in his *Chorographia*, published at Coimbra. The author of *Atlante Español* wrote that Barcelona made glasses in imitation of Venetian glass until the beginning of the XVIII century and that in 1780 furnaces existed in Catalonia at Ceralló, Almatret and at Mataró, which last

* *Burlington Magazine Monograph on Spanish Art*, 1927.

was well known as early as 1632. We can therefore be sure, on the evidence of contemporary record, that glass 'façon de Venise' was made in Barcelona.

The enamelled glasses that are attributed to Barcelona are of especial importance. The late Emile Cabot made an important collection of these glasses which is now in the Museum of Barcelona. It was he who was the first recognized authority on the subject, making his classification on "no other basis than the pure distinction that a fine judgment could establish between the Italian pieces and our own," to use the words of Folch y Torres. Folch y Torres says that the classification that Cabot made was confirmed and amplified by documentary evidence, etc., obtained by Gudiol y Cunill.

It appears to be probable that enamelled glasses were made in Barcelona, first, towards the middle of the XV century, in imitation of the enamelled glasses of Damascus, which, according to contemporary writings, had been imported into Spain. The earliest Spanish enamelled glasses that are now known cannot be dated earlier than the following century. These are chiefly Italian in form and their enamelled designs differ from the Eastern designs of the same period. Enamelling was continued at least until the latter part of the XVII century. (There is an example dated 1638 in the Cabot Collection in the Barcelona Museum.) In the type attributed to Barcelona the enamel is always laid on thick; the prevailing colours are generally green, yellow, white and gold, the green being a beautiful apple shade. The designs show a distinct Eastern influence and cannot be confounded with the work of artists of any other European country. They are strong and somewhat conventional, the use of stiff sprays of leaves and of animals or birds being frequent. Folch y Torres refers to another group of enamelled glasses which he says were made elsewhere in Spain, but where was not determined when he wrote in 1926. In these the prevailing colours are lilac, yellow and green, red, black, and in some cases gold.

There is another group of which he does not speak which many who are interested in glass, and are no doubt less well informed than he about Spanish glass, frequently attribute to Barcelona (No. 193). They are glasses which, undecorated, one would unhesitatingly decide were XVI-century Venetian; in fact, each that I have seen is typically Venetian both in weight, in material, and in form. Their decoration is un-Venetian in colour, treatment, and in design; as in the 'Barcelona enamelled glasses,' apple-green predominates but other colours are added. The enamel itself is smoother and is applied thinner than is the case with other Spanish enamel. The design in four examples that I have examined (Musée des Arts Décoratifs (Paris), San Martino Museum (Naples), a London dealer and No. 192 in this collection) is composed of curving branches of palmate leaves with two goldfinches below a conventional border; it has something of the feeling of the Catalan design, but is less rigid. Although attractive it gives one the feeling of having been applied by some one who was not in close sympathy with the glasses that he was decorating. For instance, the moulded gadroons at the top and bottom of the knop in the stem are painted transversely with green which, in effect, forms meaningless stripes at right angles to the flow of the design. Perhaps these glasses were made in Italy, where an attempt was made to decorate them in the Spanish taste, or perhaps they were made in Italy

and decorated in Spain in Spanish fashion by an itinerant Italian, or they may have no connection with Spain. There is a low vase in the Barcelona Collection decorated with somewhat similarly designed leafage and goldfinches, but it cannot be put in the same group, for it appears definitely to be Spanish. I submitted a photograph of the goblet No. 193 to Sr. Gudiol y Cunill, who made no mention of the possibility of its being Catalan or Spanish.

Besides enamelling, the glass makers of Barcelona decorated glasses in other ways. They made use of the Venetian 'latticinio' (Nos. 207, 208, 209, 211) and of the addition of corrugated pieces of fluting which were fastened to the body of the object. During the XVIII century milk, or opalescent, glass was made. Some writers add that after being coarsely painted many were exported to Persia and India, but these countries may have imported such glasses from Italy or from Germany, where much opalescent glass was made at that time.

In Cadalso, in the province of Toledo, glass works were founded in the XVI century, which were closed in 1750. A letter of 1609 mentions the existence of a furnace at Cebreros, near Segovia. In 1680 Dieudonné Lambotte, of Namur, established works at San Martin de Valdeiglesias, in the Province of Madrid, where he made glass 'façon de Venise' with great success until his death three years later, when he was succeeded by an Italian, Santiago Bandolepo, under whom the business rapidly declined and would have perished had not Antonio Obando, head of the Cadalso works, given it a new direction.

There were furnaces at Recuenco, in the Province of Cuenca, in the XVI century, and it was here that an important glass works was set up under the patronage of Fernando Lopez, of Aragon, where only glasses for the luxury trade were made. Two other works were established in the same town in 1739, but by the end of the XVIII century they existed no longer.

Well-known furnaces were situated at Valdemaquada, in the Province of Avila, during the reign of Philip IV. In an Order of 1680 fixing prices for sale in Madrid of glasses 'façon de Venise' that were made in Barcelona, Villafranca and Valdemaquada, those made in the last-mentioned town were put at the highest price.

IV. LATER EUROPEAN INFLUENCES

IN the XVIII century glass furnaces were erected by Ventura Sit, a Catalan, at La Granja de San Ildefonso, in the Province of Toledo, which were in the Royal possession from 1734 until 1828, twenty-one years before they were closed. Here many foreigners—French, Germans, and Swedes—were employed and various forms of glass were made, including mirrors, and glasses were engraved with the wheel in the manner then in vogue in Germany and elsewhere. In fact, the enterprise seems to have been created in an attempt to stem the tide of importations which was materially damaging the native industry.

V. SPECIAL FORMS OF SPANISH GLASSES

(Nos. 204-206, 211)

AMONGST the special forms of Spanish glass that are frequently seen is the Cantaro (Nos. 204, 205, 206), a vessel always used for water (another called the Porro was used for wine), with a short thick spout on one side and a long fine one on the other, with usually a ring between. Another, called an Almorata (No. 211), which is purely Catalan, has a central spout and four long tapering ones drawn from the sides. Below the latter are a number of applied loops through which coloured ribbons were passed. This vessel was used by the mistress of the house on formal occasions to sprinkle rose-water upon her guests.

There are two noticeable features in regard to most examples of Spanish glass, both of which have their attractions. The first is that much of it shows Moorish influence. The second is a slight rudeness. When Venetian forms are used they usually have the air of being made by not highly skilled workmen.

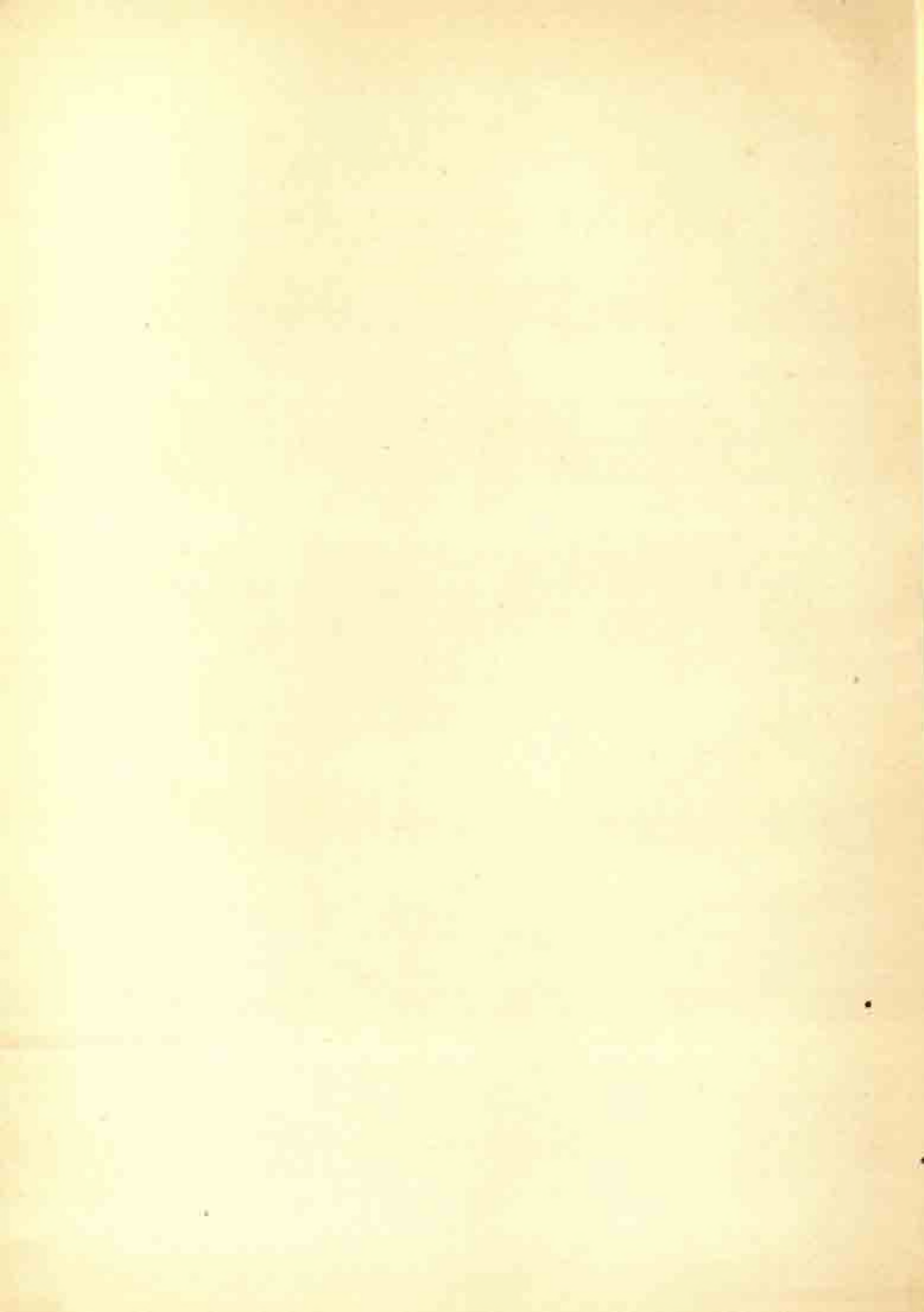
VI. DIFFICULTIES OF ATTRIBUTION

(No. 216)

MUCH of the Spanish glass which is now in collections was made during the XVIII century, but with individual pieces it is often impossible to determine whether they were made then or during the century earlier.

We have little knowledge of the XVI century glass that was made in Spain: probably many pieces that are now attributed to Venice were made there. No. 216 in this collection has usually been attributed to Italy. A prominent Muranese manufacturer has told me that he is confident that it was not made in Italy. If he be right it may have been made in Spain. There is a large dish in the Victoria and Albert Museum, with coloured threads—quite unlike any other glass I know, with the exception of No. 216—that Riaño classified as Spanish, which may have been made in the same place. On the other hand, the dish (No. 216) is similar to a number in the Rosenborg, Copenhagen, which form part of the collection given to Frederick IV of Denmark by the Doge of Venice in 1709.

7 July 1933



FRENCH GLASS

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I. HISTORICAL OUTLINE

ALEXANDER NESBITT, in the preface to his descriptive catalogue of the glass vessels in the South Kensington Museum, recalls that Pliny (*Lib. XXXVI*, cap. 66-67) tells us that glass was made in Gaul. Judging from the glasses that have been found in early graves in the countries that now constitute modern France, it is almost certain that a multitude of glass furnaces existed there in Gallo-Roman times, but there is nothing to show that the products of these furnaces were anything but ordinary glass made for common use. Further evidence of glass making in the early Christian era is to be found in the names of various places. Fillon (*L'Art de terre chez les Poitevins*, p. 186) mentions the earlier names Verreria, Vitreria, Verreria, Vitrina, since called La Verrerie, les Verreries, Les Vieilles-Verreries, la Vorie, Verrières, Voirières, Verrines, etc., which owe their origins to the manufacture of glass.

Glass vessels, which presumably were made locally, have been found in Merovingian and Carolingian graves of people of importance, thus indicating that the decline of the power of the Roman Empire did not materially affect the continuity of glass making.

The following are amongst many contemporary records which refer to glass making in the Middle Ages, which, when taken together, make it certain that glass making continued without interruption during that period too.

Ruricus, Bishop of Limoges, writes of a Vitarius in 506 (*Lib. I*, epist. 12).

Bede (*Lib. I*, cap. 5) records that Bishop Benedict sent to Gaul in 675 for glass makers to come to England to make windows for his monastery at Wearmouth.

The names Ragenulf and Baldric, glass makers, occur in a charter of 863 relative to the Abbey of Saint-Amand-en-Pévèle (Martène et Durand, *Amplissima Collectio*, Vol. I, p. 168).

In 1088 a glass worker (Robertus, vitrearius) is mentioned amongst witnesses to a gift to the Abbey of Maillezais in the domain of Sauvére by Engilbert de Lusignan (*MSS. of D. Fonteneau*, Vol. XXV, Pt. 25; *Hist. de Maillezais*, by the Abbé Lacurie, p. 228).

Garnier believed that during the X and XI centuries the industry lost much of its importance, but, in the opinion of Hartshorne, at about the end of the XII century glass making revived in France owing to Byzantine influence, which affected the painting of glass windows in Limoges,* although he adds that there is no evidence to show that this influence imparted a more important character to drinking vessels or to other forms of hollow glass.

It is believed that it was during the XI century that a colony of glass workers migrated from Normandy to Altare, a little town which lies a few miles to the east of Genoa. Altare and Venice were to become important centres whence the art of glass making in the Italian manner began to be disseminated throughout Europe two or three centuries later.

Garnier states that "Voirres de Vendôme" were known in the XIII century and that the expression was commonly used 'en proverbe' from that date. He

* Window making appears to have been carried on in France since the VII century.

quotes a reference to "voirres d'Aubigny et de Provence et d'autres païs" from the inventory of Countess Mahaut d'Artois of 1316, adding that these early Provence glasses are believed to come from furnaces established by the Carthusians in 1285 in the forest of Orves or from a furnace that existed from time immemorial at Reillane (Vaucluse) on the right bank of the Durance.

In the Comptes Royaux of 1382 mention is made of the particular interest that Charles VI took in furnaces situated in the forest of Chevreuse, near Paris. Presumably it was at about this time that glasses began to be made in France in the Italian manner. The Altarists (descendants of the settlers from Normandy) may have found their way back into France by the end of the XIII century. It is certain that they were in the south of France by the end of the XIV century, for members of the D'Azemar family established in Rouen affirmed there, in a document in Rouen of 1623, that their ancestors had so perfected the art of glass making at the end of the XIV century in Languedoc "que les ouvrages de Venise n'ont plus aucun avantage sur les leurs" (De Girancourt, *Nouvelle Étude sur la Verrerie de Rouen, et la fabrication de cristal à la façon de Venise*, p. 118).

The demand for glasses made in the Italian manner was insistent, and there are many records of Altarists and of Venetians setting up or being employed in glass works throughout France from the XIV century onwards. Mention is often made of the Altarists, but what glass they made is as much a mystery as what glass the Venetians made prior to the middle of the XV century. There does not appear to be any means of knowing any difference, if any difference existed, between the products of Altare and of Venice in the XIV, XV, and XVI centuries. Hartshorne writes of an Altarist, named Benoit Ferro, for whom King René established a glass house, who he says was descended from a Venetian family that came to Altare in the early days of the XIV century to teach the Altarists glass making 'façon de Venise,' which suggests that at that period the products of Altare and of Venice were dissimilar. This family of Ferro, under the name of Ferry, spread throughout the south and other parts of France and was ennobled in 1673, becoming de Ferry of Provence. According to Hartshorne, at the end of the XIX century they were the owners of nearly all of the glass works in Provence.

It is very unfortunate that the information in regard to the Altarists is much less complete than it should have been. This is due to the fact that the records *Deliberazione del Consolato dell'Arte vitria di Altare* dating between 1498 and 1637, which contained the entries of applications and agreements for glass makers from Altare, their names and destinations, their terms and the periods of their stay in foreign countries, were sent in 1864 to Canon Torterolo, of Altare, then settled in Savana, who had intended to write the history of the industry in Altare. He died suddenly in 1866, and the records have never been found.

Almost all writers on French glass provide particulars of where many glass furnaces were situated. O. Le Vaillant de la Fieffe, in his book on the glass works of Normandy, gives details in regard to sixty-six that were in Normandy, of which the earliest were those of La Haye in the Forest of Lyons (1302), conceded to Philippe de Cacqueray in 1330, who made window glass which was called 'plast de verre' or 'verre de France,' and of Bois Mallet (1313), and he adds that twenty-

five were in existence at the time of the French Revolution and only thirteen when he wrote his book in 1869. Similarly, B. Fillon in his *L'Art de terre chez les Poitevins*, Niort, 1864, gives interesting particulars obtained from documents over a range of years between 1088 and 1486 in regard to glass works situated in Poitou in the Middle Ages, and a further list pertaining to the Renaissance.

Until the coming of the Italian glass makers, both Venetians and Altarists, the hollow glasses made in France almost certainly were for ordinary use. With the advent of the Italians glass 'façon de Venise' was made in many places, but the industry does not seem always to have flourished, for it appears to have been constantly necessary to import Italians, and there are records of complaints (as in England) that the Italians did not divulge their secrets to the French workers.

Here are a few particulars of workers or furnaces concerned with the making of glass 'façon de Venise' in France in the XVI century:

XVI century.—During this century many settlers from Altare settled in Brittany and took out letters of naturalization which were registered at the Nantes Parliament, including the families of Bianchi, Saroldo, Massaro, Bormiolo, Buzzone, Marino, and Ferro.

1551.—A glass house directed by Matthieu de Carpel in Lyons was subsidized by the local authorities for making glass 'façon de Venise.' Other glass houses in Lyons which were making glass in the Italian manner in 1550 were directed by Marinos, Saroldos, and Bormiolo, whose descendants were later to be found working in Nantes, Nevers, and Paris.

1551.—Teseo Mutio, a native of Boulogne la Grâce but of Altarist origin, was authorized by letters patent of Henry II to set up a furnace at Saint-Germain-en-Laye on the Ile de France near Paris to the exclusion of all others in France (which then composed only a small part of modern France) to make "verres, myroirs, canons,* et autres espèces de verreries à la façon de Venise" (H. Schuermans, *Lettre XI*, p. 698). According to Henry II Mutio's glasses were "trouvés de même beauté et excellence que ceux qu'on souloit apporter de Venise" (H. Schuermans, *Lettre III*, p. 16).

1572.—Fabiano Salviati, a fugitive from Venice, set up a furnace in Largentière. Fillon (p. 208) reproduces a letter, dated September 20, 1572, signed for Comte du Lude (Governor of Poitou) addressed to "All captains, chiefs and those responsible for fighting men," etc., in Poitou, taking "Fabian Salviate, escuyer, gentilhomme de Myrane, pais de Venise" under his protection and commanding that no soldiers shall be billeted in his house, and permitting Salviati to expose on his house du Lude's Arms.

1584, November 8.—A dozen glass makers came under notice of the civic authorities of Chalon-sur-Saône in their mistrusted status of foreigners: the amount of wood which they might consume was accordingly fixed, and they were forced to sell their products to the inhabitants of the town at the same price as that at which they sold to hawkers (H. Schuermans, *Lettre XI*, p. 656).

1598.—Vincent Buzzone and Thomassin Bertoluzzi, Altarists in two generations of descent but of Venetian origin, were authorized by Henry IV to set up a glass house at Rouen to make "verre de cristail, verres dorez, esmaux et autres ouvraiges qui se font à Venise et autres lieux et pays estrangers . . ." (*La Vaillant de la Fieffe*, p. 276). They left within a year to join Saroldo in Paris.

1600, May 4.—Vincent Saroldo from Venice had authority from Henry IV to make at Bordeaux and elsewhere all sorts of enamel and glasses such as could be fashioned with the blowpipe "comme il s'en faisoit à Venise" (H. Schuermans, *Lettre XII*, p. 885).

* "Canons" apparently refers to the canes of coloured glass from which beads were made.

These few particulars are typical of many which show that by the end of the XVI century the countries that now constitute modern France contained so large a number of glass furnaces making glass 'façon de Venise' scattered throughout its territory as to make the Italian fashion paramount, at least amongst the better kind of hollow glass.

During the XVII century the making of hollow glass does not seem to have prospered particularly well. Colbert, who encouraged the industry, chiefly for the purpose of making mirrors, took particular pains to attract glass makers from Italy (1665) and to retain them in France by advancing money to them, by waiving their taxes, and by granting free letters of naturalization (*Le Vaillant de la Fieffe, Les Verreries de la Normandie*, pp. 397, 533). Eighteen were enticed to Paris. It does not appear that these imported Italians proved to be satisfactory, for H. Schuermans (*Letter XI*, pp. 710, 713) mentions that in 1666 it was said of them: "Les ouvriers vénitiens ne veulent rien enseigner aux Français, et quand celui que les mène est malade, tout s'arrête: en sorte que tout dépend non seulement du caprice de ces messieurs, mais même de leur vie et de leur santé." In fact, Colbert wrote to the French Ambassador at Venice, in 1670, that their services were not much required. Special authorization was granted (8 October 1665) to Nicolas du Noyer for the making of all sorts of glasses, although mirror making was his speciality, and he was permitted to put the Royal Arms above the doors of his places of business with the inscription "Manufacture Royale de Glaces à Miroirs" and to have his "Portiers" dressed in the Royal liveries. Whatever interest Colbert may have felt in hollow glass it was the making of mirrors that he particularly wished to stimulate.

The making of "verre cristallin" had been an especial privilege in the old territory of France proper until 1650, when its making had by letters patent been made free to all. This authorization would be expected to have brought about an increase in the industry, but the results were disappointing, perhaps because the French glass was inferior to that which could be imported from Venice, the Low Countries, or from Germany, which had at about that time begun the extensive manufacture of glass that was decorated with wheel engraving. A tariff was established on 18 September 1664 for the protection of the home industry which was increased 29 May 1688, but the results were unsatisfactory and importations continued. A further blow to the French industry, and indeed to the German and Italian industries too, was the English discovery by Ravenscroft in 1676 of the making of the brilliant "flint glass" or "glass of lead." Further legislation dealing with importations was enacted 7 September 1727, but by the middle of the XVIII century, apart from the successful manufacture of mirrors, France made only bottles and drinking glasses (*gobeletterie*), the industry being almost in a state of complete decay. Bosc d'Antic in his *Mémoire* addressed to the Academy of Science in 1760 says that French glass could then be divided into four categories: (1) bottles; (2) common green glass (*chambourin*); (3) fine glass (white); (4) cristallin. He adds that he knows of only three furnaces capable of making fine bottles—"Our glass will scarcely pass for common German glass and that these glass houses were of greater use to Spain than to France, this our 'cristal' for white foreign glass"; and he adds another bitter comment—

because soda, one of the ingredients used in glass making, was imported from Spain.

Later in the XVIII century French glass making took on a new lease of life. In 1765 Antoine Renault du Bexy founded at Baccarat the establishment known as the Verrerie Sainte-Anne, where the well-known glass is still made. A glass house was established at Sèvres in 1784 by Boyer and Lambert, under the patronage of Marie Antoinette, who permitted them to make use of the title "Manufacture des cristaux et émaux de la Reine." Here, according to an announcement, "flint glass" was made, but in 1787 the works were transported to Creuzot, near Montcenis, in Burgundy, where they subsisted until 1827. Another glass house was established at Saint-Louis, in Lorraine, about 1786, for making "cristal," or the "flint glass" of the English. A third glass house was founded towards 1797 by M. d'Artigues at Vonèche, near Givet, but as this district became Belgian when the new boundaries were settled at the Congress of Vienna (31 May 1815) M. d'Artigues bought the works of Sainte-Anne, near Baccarat, in 1816, to which he transported what he required from his works at Vonèche. It was from this time that the Baccarat works became famous.

The foregoing outline is intended to convey a broad impression of the continuity of glass making in France from the period of Roman occupation until modern times. There is a wealth of evidence as to the position of the various furnaces and the people who controlled them, but unfortunately there is no corresponding information as to the actual glasses that were made. Many vessels made in Roman, in Merovingian, and in Carolingian times still exist, but almost nothing is known in regard to the glasses that were produced during the medieval period, although there is one record that does provide a certain amount of information. It is a document, published by Legrand d'Aussy (*Histoire de la vie privée des Français*, Vol. III, ch. v, p. 220, Garnier, p. 125), which gives details of the conditions under which the privilege of making glass on the lands belonging to Humbert, Dauphin de Viennois,* was granted by the owner to one Guionet in 1338. One of the conditions was that the Dauphin should be given, each year, for his house one hundred dozen glasses in the form of 'cloches,' twelve dozen little 'verres évasés,' twenty dozen hanaps or cups with feet, a dozen amphores, thirty-six dozen urinals, twelve large 'écuelles,' six dishes, six dishes 'sans bord,' a dozen pots, twelve water jugs, five little vessels called 'gottelfes,' one dozen salts, twenty dozen lamps, six dozen chandeliers, one dozen large cups, one dozen small 'barils' (barrel shaped vase), and six large bottles in which to transport wine. This list provides interesting information as to what necessities were being made in glass in the XIV century. The quantity is so large that although it is specified that the articles are for the Dauphin's own house one may suspect that the Dauphin had other means of making use of them, probably to his pecuniary advantage. But this list unfortunately provides no information, except for a reference to glasses with feet, as to the form of the vessels. As Garnier says (p. 115), it is unfortunately true that one knows nothing in regard to the different kinds of

* The Viennois was contained by the Rivers Grésivaudan, Isère, and Rhone, and was reunited to France in 1343.

glass that were made in the Middle Ages, and one does not know of a single glass that one can ascribe to a period earlier than the end of the XV century, although glass making had spread throughout France before the XV century. Perhaps his reference to a glass made towards the end of the XV century (p. 118) is to an enamelled glass that will be mentioned later in this Outline (p. 40). I know of no recorded French glass that can be ascribed with certainty to a date earlier than the first half of the XVI century. There are few XVI-century glasses remaining, and even glass of the XVII century is comparatively uncommon in spite of the enormous quantities that were made in those centuries.

"... not only are specimens of glass, undoubtedly French, of the XVI and XVII centuries comparatively rare, but in very few cases can anything more than a guess be made as to the provinces to which these specimens are to be attributed. Such attributions indeed, when attempted, have for the most part had to be based either upon the armorial bearings forming part of the enamelled decoration, or again upon the localities where the glasses have been found—and these are criteria that fail in most cases." This was Dillon's opinion.

II. IMITATION JEWELS

COMMENTS will now be made in regard to some forms of glass and to various methods of decoration employed in France. Other than mirrors or window glass the earliest examples of the French glass industry that still exist are imitation jewels such as those that form part of the decoration on the metal frame, dated 1434, that encloses a representation in painted enamel of the Virgin and Child. In this case the "jewels" are imitations of sapphires.

It was the custom to speak or to write of coloured glass by the name of the stone that it represented, obviously with no intention to mislead, for when such names as "ruby" or "sapphire" are used in regard to coloured glass for windows there could be no intention to suggest that windows were made from precious stones. Theophilus, for instance, wrote of the French not later than the XII century, "Ils fondent dans leurs fourneaux le saphir en y ajoutant un peu de verre clair, et ils fabriquent les feuilles de saphir précieux et assez utile dans les fenêtres." Experts compiling inventories such as that dealing with the effects of Jehanne d'Évreux in 1372 describe some articles under the simple names of the stones which must have been glass made in imitation of those stones. The following warning was, in fact, issued by the author of *Propriétaire des choses* (1372): "Sometimes imitation stones" are "so like the real that those who know them best are often deceived." (Gerspach, p. 189.)

III. ENAMELLED GLASSES

(Nos. 217-220)

DOCUMENTS, some of which have been mentioned above, provide information as to some of the glass workers of the XVI century who were privileged to make enamelled glasses. Garnier refers, as previously noted, to the present existence of a glass, then in the possession of M. Spitzer, that was made at the end of the XV century, and is probably the enamelled tazza that is now in the Musée de Cluny (a similar one is in the collection of Mr. Friedrich Neuburg, of Leitmeritz, Czechoslovakia, which bears the Arms of Louis XII and of Anne of Brittany, whose marriage took place in 1498). The form of this tazza and its decoration resemble Venetian ones of the same period, but as Italians worked at that time in France it does not seem possible to decide where such a piece was made.

No. 217 in this collection is probably French, but this attribution cannot be made with certainty.

There is, however, a small group of enamelled glasses, obviously French, that differs in all respects from any other. It is of the XVI century. The forms of the vessels are French. The enamelling differs from the Italian; the colours, usually blue, red, white and a dull yellow, are different in shade from the colours on the Italian glasses; the execution is more delicate. The decoration is usually composed in part of small panels of scroll work quite unlike anything found on Italian glasses. The subjects are usually figures, dressed in the costumes worn in France during the reign of Henry II (1547-1560), and there are French inscriptions. None are dated. Unfortunately, these glasses are rare; there are two examples in the British Museum, a fine one in the Wallace Collection, one or more in the Musée de Cluny, and a few in other public or private collections. The example in this collection (No. 218) bears the inscription "IE SVIS A VOVS" in the border in colourless letters on a gold background (see similar method of lettering on Italian glass No. 127) and the words "FERME CUEVR CÔTRE FORTVNE" on the body. One of those in the British Museum bears the words "IE, SVIS. A VOVS. IEHAN. BOVCAV. ET. ANTOYNETE. BOVC.,," one in the Museum of Poitiers "A. BON. VIN. NE. FAVLT. POINT. ANSEIGNE," and another in the Musée de Cluny "EN LA SVEVR DE TON VISAGE TV MANGERAS LE PAYN." Fauris de Saint Vincent (*Mémoire sur l'état du commerce en Provence au moyen âge*) records a glass then in the collection of Fabri-Borilly at Aix in the bottom of which is a representation of the Madeleine at the feet of Christ, who is upright on one of the sides of the glass. On the edge, in

* Gothic letters of gold, is the following verse:

QUI BIEN BOIRA
DIEU VERRA
QUI BOIRA TOUT D'UNE HALEINE
VERRA DIEU ET LA MADELEINE.

The subject on this glass is very different from those to which Brantôme refers

when he says that some cups are painted with subjects that make the crimson come to the cheeks of ladies who empty them. Other inscriptions are "SVR. TOVTE, COHVSE" on a glass in the collection of the Baron Davillier in the Louvre (formerly in the collection of M. Weisse, of New Rochelle) and "QVI. EN. CHRIST. CROY. EST. HEVREUX.—IVES PINEAV." (Pineau is a family name of Rochelle.) Another goblet in the Musée de Cluny bears portraits of a man and of a woman, the device "POUR NOBLE" and "PIERRE TALLON." (Pierre Tallon was secretary to the king and general of his artillery; certain Acts of 1542-1551 prove his existence (Gerspach, *L'Art de la Verrerie*, Paris 1885).)

Garnier (p. 116) offers the opinion that these enamelled glasses came from glass works situated near the village of Goult and the Abbaye de Valsainte in Provence, whence King René bought glasses that he gave to his nephew Louis XI, and that these works were established by an Italian, Benoît de Ferry, born at Lanta, a village in Apulia. It is easier to agree with Garnier's further comment that it is almost impossible to differentiate between what may have been made in the glass houses of Poitou, of Dauphiné, of Saint-Germain-en-Laye, and later those of Nevers, Rouen, and Paris, all of which are believed to have produced enamelled glasses. All that can be said with comparative certainty is that this group of enamelled glasses is distinctly French, that most of them were made some time about the middle of the XVI century, and that some of them, for example the goblet in the Wallace Collection, may have been made a little earlier.

According to Garnier a large enamelled glass of blue material bearing the Arms of a Poitou family, Taveau de Mortemer, that is now in the Musée de Cluny, "must evidently be attributed to Salviati," who is mentioned above as having settled in Poitou in 1572.

Garnier divides the Italian-French XVI-century enamelled glasses into three divisions:

- (1) those characterized by exact imitation of Venetian form and style;
- (2) those in which the decoration is carefully executed, and in which one finds gold associated with enamel, but French in form;
- (3) those with no gold on which the decoration is carelessly done.

In the museum at Rennes there is, or was, an enamelled dish which fortunately bears a date, 1597. It bears the inscription around the flange "PRION DIEV QVI NOVS PARDON 1597," and is quite unlike the others that have been mentioned. Gerspach records (p. 211) two enamelled vessels made during the reign of Louis XIII, a water jug and a basin then in the d'Huyvetter Collection. On the former is a baker kneading bread and the words "VIVE LA BELLE QUE MON COEUR AIME," and on the latter the same inscription and the date 1625.

There is an enamelled bottle of the XVIII century in the Musée de Cluny and two others of the same form and obviously of the same period, one dated 1729, both in this collection (Nos. 219, 220).

It would not appear to be possible to suggest where any enamelled glasses were made with the exception of the Ives Pineau and Pierre Tallon goblets (and any others that are sufficiently like them) which it would not be unnatural to attribute to Poitou, or at least to the West of France.

IV. VERRE TACHETÉ (SPLASHED GLASS)

(No. 221)

VERRE tacheté, or splashed glass, is allied to the enamelled glasses in as much as it is decorated with enamel. Enamelled spots of various colours were applied by some means to the hot bubble before the final form of the glass was made. Wherever the bubble is extended the spots or splashes are elongated. I know of no French writer who mentions this form of decoration (see Dillon, *Glass*, p. 238), but examples are shown at the Musée des Arts Décoratifs, Paris, under French labels. I know of no reason why they should or should not be attributed to France other than that the barrel-shaped flask ('baril,' 'barillet' or 'bariz' of the early writers) is supposed to be French in form.

V. GLASSES ENGRAVED WITH A DIAMOND

B· FILLON gives particulars of a glass that is engraved with the diamond and bears the initials ^AM.M. in one panel, the date 1578 in a second and the fleurs-de-lis of France in a third. When he wrote of it, in 1864, it was in the collection of M. Marganne, who had bought it from one of Fillon's grandparents; it is now in the Musée de Cluny. Beneath the rim of this glass is a scene of animals and trees. In my own collection (English No. 466) is a glass with the same scene, similar leafage or scrolls, the words "JOHN . . . JONE" in one panel and "DIER" and the date 1581 in a second and the Royal Arms of England in a third. A careful examination of the two glasses makes it evident, without the least question, that they were engraved by the same hand. In my book *Diamond Engraved Glasses of the XVI Century* (London, 1929) I have attributed these two glasses to Verzelini, who worked from 1575 until 1592 in London, under a patent granted to him by Queen Elizabeth which gave him the sole right to make glass 'façon de Venise' in England and forbade the importation of such glass. The same book illustrates three more glasses dated 1580, 1583, and 1586 that were also certainly engraved by the same person, two of which have English inscriptions. These last three are made of glass of the same tint as the glass of 1578 with the French Arms, which is quite different from the colour of the glass of which the 1581 goblet with the English Arms is made. The last is greenish, whilst the others are smoke-grey. If the 1578 goblet was made and engraved in France, and if those of 1580, 1581, 1583, and 1586 were made and engraved in England, then the person who engraved them must have lived first in France and then in England. In the *Publications of the Huguenot Society*, Vol. X (*Returns of Aliens dwelling in the city and suburbs of London from the reign of Henry VIII to that of James I*), one Anthony de Lisley

is mentioned, under Aliens in London, 1583, as an engraver on pewter and on glass, and is also referred to in another volume of the same publications, viz. Vol. VIII, p. 71, as "from the dominion of the King of France," and the date of his denization is given as 19 March 1582. If the surmise that he engraved all of these glasses be correct, he must have been in France in 1578 and in England in 1580. In any case, from his description it is obvious that he did engrave glasses and that he was a Frenchman. This at least provides almost conclusive proof that glasses were engraved in France with the diamond point, for at that time wheel engraving was unknown, as it was not until a few years later that Caspar Lehmann began to engrave with a wheel in Prague. I know of no other example of diamond engraving which is attributed to France.

VI. GLASSES ENGRAVED WITH THE WHEEL

IT is difficult to believe that engraving with the wheel was not attempted at any glass house in France when this class of decoration became popular throughout Europe from the end of the XVII century; but if such attempts were made they must have met with no success. It has already been stated that, in spite of the solicitude of the Government, glass making in France had reached a low standard by the XVIII century. One judges from the Parisian merchants' sale lists of glasses in the middle of the XVIII century that the better class of glass was imported, chiefly from Bohemia, and that only common glasses and bottles were then made in France.

VII. MIRRORS

(Nos. 222, 223)

IT is believed that only metal had been used for mirrors until at about the end of the XIII century a worker in Lorraine made a glass mirror with lead behind the glass. Étienne Boileau, provost of Paris under Saint Louis, mentioned in 1269 "miroirs d'étain." A hundred years later, in 1372, the will of Jehanne d'Évreux contains a reference to a "mirouer de cristal," and the inventory of the Château des Baux, made in 1426, mentions a "miraïl de corne noire sans voirre (il avait été brisé). . . ." Until the XV century the mirror industry had remained in an embryonic state, but in the following century the Venetians undertook their manufacture, being stimulated by the advent to Venice of a worker from Lorraine. In 1503 two Muranese were able to present a supplication to the Council of Ten* in which they state that the mirrors they make are perfect "such as are

* Of the Venetian Republic.

made nowhere else with the exception of one glass house in Germany associated with a Flanders house."

During the XVI century the making of mirrors in Italy seems to have prospered, but in France the industry remained of little importance. Henry II made a serious attempt to build it up. By letters patent of 3 February 1552 he granted to Teseo Mutio, an Italian, native of Boulonge la Grâce, the privilege for ten years of making "verres, myrouers, canons et autres espèces de verrerie à ladite façon de Venise" (Isambert et Decrusy, *Recueil Général des anciennes lois françaises*, Paris, 1828), but the enterprise vegetated until the reign of Charles IX, when it diminished and succumbed, although some efforts were made during the last quarter of the XVI century to attract Italians to Nevers and to Lyons.

When Henry IV ascended the throne he determined to follow in the footsteps of his predecessors and to revive the industry. In August 1597, from his camp at Amiens, he gave letters patent to Jacques and Vincent Sarrode and to their nephew Horace Ponte to establish works at Melun on the Seine. These men had been making glasses at Nevers, whence they had sent their products to Paris, but it was felt that the new situation on the river would reduce the costs of transport to Paris. They were given the sole rights to make crystal glass within a radius of thirty leagues (exception being granted in favour of two individuals who were already making glass within that area) and were accorded the same privileges that they had had at Nevers. Their lack of success is deplored by P. Cayet in his *Chronique septenaire de l'histoire de la Paix entre les rois de France, et d'Espagne* . . . Paris, 1612. Contemporary documents of 1604 show that there were constant complaints that the Italians taught nothing to their French workmen, to which the Sarrodes replied that they had been forbidden to impart such information by the Duke of Mantua before he gave them permission to leave their own country. They were cited to appear before a commission, and finally the king addressed letters on the subject to the Duke of Mantua, with the ultimate result that the Italians agreed to allow apprentices to work beside them. The results appear to have been disappointing.

Some years afterwards, in 1632, another Italian, Daniel de Bastian de Nadal, undertook to make mirrors in Paris. He had made mirrors in Venice, whence he had fled from the plague to Udine, but owing to a strife between glass makers in Udine which ultimately threatened his arrest, he made his way to Paris. The Venetian Ambassador in Paris made him realize that it would be unwise for him to remain there, with the result that he broke the engagements into which he had entered and returned to Venice. Again, on 23 August 1634, Louis XIII gave rights to make mirrors for ten years to Eustache Grandmont, who was associated with a Venetian, Jean-Antoine d'Antonneuil, and similar privileges were given in 1643 to François-Christophe de Lévy, Comte de Brion, but neither of these efforts met with success.

Up to the middle of the XVII century the use of mirrors had remained a luxury, and their manufacture had been chiefly in the hands of the Italians, the importation of Italian mirrors being confined to an official corporation of mirror makers officially recognized by letters patent of Henry III in 1581 and of Louis XIII in December 1611. Thereafter a great change took place.

In 1664 Colbert made a determined effort to establish the industry firmly, and in this he succeeded so well that from that time onwards France gained and maintained the supremacy in mirror making. When Colbert decided to take whatever steps might be necessary for his purpose he first sought Venetian workmen through the French Ambassador in Venice. This was a difficult matter because of the stringent regulations made by the Venetian authorities to prevent Venetian workmen from working abroad—" . . . If a workman or artist transports his art to a foreign country to the detriment of the Republic, the order to return will be sent to him; if he fails to obey, the persons nearest akin to him will be imprisoned in order to force obedience upon him because of his interest in them; if he returns the past will be forgiven and an establishment will be found for him in Venice; if, in spite of the imprisonment of his relatives, he continues obstinate in wishing to live abroad, emissaries will be sent to kill him, and after his death his relatives will be set at liberty." (Daru, *Histoire de Venise*, Paris, Vol. III, p. 113.)

On 8 November 1664 the French Ambassador to Venice reported to Colbert the results of his inquiry and was instructed at the beginning of December to find workmen who would be resolute in coming to France. It was thought best that an intermediary should be employed for this delicate task, and for this purpose a "marchand de bric-à-brac" was found. In due course, by the middle of May, Colbert sent the Sieur Jouan, in whom he had confidence, to escort the workmen from Venice to Paris: they were a mirror maker named Motta and his three assistants. Motta arrived safely in Paris, where he set up three furnaces and began to blow his glasses. But the Venetian authorities had become angry and had instructed their Ambassador in Paris to seek out the fugitives. In the meanwhile Colbert had obtained the services of a Muranese named Mazzolar, who had left Murano some fifteen years earlier, having worked in the intervening period in London, Maestricht in Flanders, and in Rouen. Mazzolar had helped to establish the royal factory in the Faubourg Saint-Antoine, where he was installed in March 1665. Encouraged, Colbert sent for four more Venetian workers, who duly reached Paris after a journey full of dangerous adventures. Soon he had completely organized his enterprise and more Venetians arrived, to the discouragement of Mazzolar.

Early in January of 1667 the Ambassador in Paris announced to the Venetian Republic the sudden death of one of the best workmen. A second expert workman died three weeks later. Colbert ordered an autopsy of the corpse. The Venetian Ambassador, suspect in Paris, was unable to get first-hand information on the result: "I do not wish to appear to be curious," he reported. Ultimately the Venetian Republic granted a pardon to any of their countrymen who would return to Italy, and the majority of the Italian workers returned to their own country. Before long some expressed their wish to return to France, but by that time the French had decided that as they had always caused so much trouble it was not worth while having them come a second time. Evidently the French had become independent of their services.

Before the first workmen had reached Paris from Venice, at the beginning of 1665, Colbert had formed a Society under the presidency of Nicolas du Noyer. Letters patent were issued, 8 October 1665, for the creation of a royal factory

"which in one or more establishments should make mirror glasses and other works in cristal by Venetian workmen . . . for the decoration of the royal houses and for the convenience of the public . . . with the same neatness and perfection as those which are made in Murano." At the same time all competition was suppressed and all privileges previously granted either in the XVI or XVII centuries were revoked. The company was entitled to inscribe above its principal doors "Manufacture royale des glaces à miroirs," and its attendants were clothed in the royal liveries. In 1666 import duties were imposed against Venetian mirrors, thus showing that the French felt that they were independent of Venice. The "Manufacture Royale" prospered, and within twenty years had been the means of furnishing the palace of Versailles and many castles with mirrors, for by that time mirrors had become extremely popular.

In spite of its privileges, at the beginning of its existence the company experienced competition from furnaces that had been set up at Tournaville in Normandy by Antoine de Cacqueray, who died in 1652. At this time the Tournaville furnaces were under the direction of Richard Lucas de Nehou, who had taken steps to gain information as to the Italian methods employed in Paris and had even obtained the services of the dissatisfied Mazzolar. But in 1667 an end was put to this competition by the absorption of De Nehou's business. Twenty years later the danger of competition appeared again when Abraham Thévert obtained (on 14 December 1688) a privilege to make mirrors by a new process, namely by casting* (No. 222), by which means much larger glasses could be made than had been made by blowing either what was known as 'crown' glass or cylinder glass. Thévert's method proved to be of importance, and after Colbert's death his business was united (on 1 May 1695) with the Royal factory, the combination receiving new privileges under the name of Plâtrier. Other glass works such as Bernard Perrot's in Orléans were absorbed until the new company's monopoly was complete, but within a few years it was so heavily in debt that on 22 August 1702 its privileges were revoked after an existence of seven years. No. 223 in this collection is an example of the work about this period.

A new company was then formed and new privileges granted on 23 October 1702, the new company having furnaces in the Faubourg-Saint-Antoine in Paris, at Saint Gobain, at Tournaville, and various depots elsewhere; privileges were renewed in 1727 and again in 1758 and once more in 1785. It survived the Revolution and the Napoleonic Wars until, on 17 February 1830, it constituted itself a public company which lasted until further changes took place in 1855. Such was the fruit of Colbert's enterprise.

* Le Vaillant de la Fieffe says that the real inventor of casting was Louis Lucas de Nehou, who made the discovery in 1688.

VIII. GLASS FIGURES

NEVERS had become a glass-making centre of some importance during the XVI century, when Louis of Gonzaga became Duke of Nevers in 1565 through his marriage with Henrietta of Cleves, eldest daughter of the last Duke. Here glass makers from Altare, Venice, and Flanders worked during the XVI and the two following centuries. Thomas Corneille, the younger brother of the dramatist, calls the town a "little Murano of Venice," and praises the "variety of divers works in glass which are made there and which are transported into all the provinces of France." (*Dictionnaire universel géographique et historique*, 1708.) There is one form of glass that can be definitely associated with Nevers and the neighbourhood. It is the little figures of opalescent but sometimes of other coloured glass that were made by local artisans; one can scarcely call them craftsmen. The figures were formed by bending wires in the direction that the limbs, etc., were to take, which were then covered with glass or 'enamel.' French writers call the material 'glass paste' (*pâte de verre*) and the makers 'enameller glass makers' (*emailleurs verriers*). The figures were usually quite small and were used as toys or to people religious or other scenes that were built up of various materials, sea-shells, etc., and enclosed in glass-fronted boxes. Dillon quotes the journal of Jean Héroard, the physician to Louis XIII, which says that when Louis XIII (b. 1601) was a child he amused himself with "little dogs of glass and other animals made in Nevers." Such figures were made at least until the XVIII century was well advanced.

IX. MOULDED GLASS

(No. 224)

SOME moulded glasses made of coloured glass are attributed to Orléans. Here in 1666 Bernard Perrot had obtained special rights in regard to a fuel "cheaper than coal" which presumably was coke (*houille*) and further rights in 1668 and 1672 for casting glass "as one does metal" giving it any desired colour. (Monteil, *Histoire des Français de divers états, XVII^e siècle*, p. 535; Hartshorne, *Old English Glasses*, p. 97; and H. Schuermans, *Letter XI*, p. 804.) Abraham du Pradel, in his *Livre commode des adresses*, says that Perrot, the master glass maker of Orléans, had found the secret of imitating agate and porcelain with glass and enamel and of moulding glass; but Garnier says that no authentic examples of his work are known. In various collections (Victoria and Albert Museum, Musée des Arts Décoratifs) are small moulded flat bottles, like scent bottles, that are usually classified as coming from Orléans at the end of the XVII century. They are similar in workmanship to the bottle No. 224 in this collection.

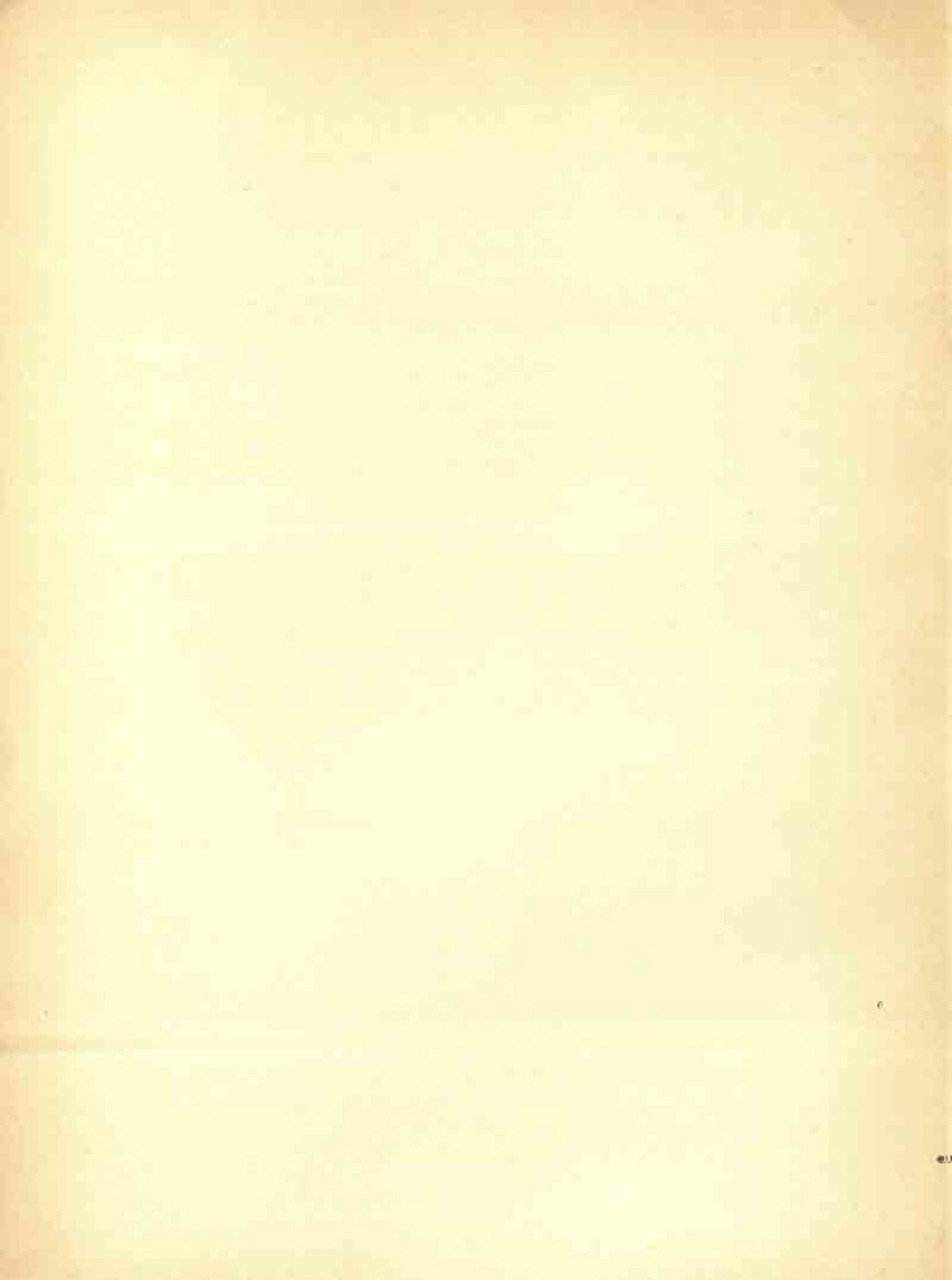
X. OTHER GLASSES

(Nos. 225-236)

IN addition to the glasses that were decorated with enamel or by engraving that have been described and the ordinary common glasses, there must have been many of refinement that were made for various uses throughout the centuries. Of these few, if any, have survived except a comparatively small number that were made in the XVII and XVIII centuries. Gerspach illustrates twenty which he attributed to Normandy that were in the collection of G. le Breton at the time he published his book. Amongst these is one jug almost exactly like No. 225. The chalice and paten (No. 233) presumably were made during the period of the Revolution, for the use of Church vessels of glass was forbidden by the Roman Catholic Church but especial permission was granted for their use at that time. A similar chalice and paten are to be seen in the Treasury of Sens Cathedral with a statement that they were used in that Cathedral during that period of disturbance.

It seems strange that such an artistic nation as the French should not have made hollow glass of higher artistic merit. It appears that glass has been made in France from Roman times until the present day and yet throughout the period of the Renaissance and after, in fact until the nineteenth century, little glass for which the French have been directly responsible has been of particular merit.

October 1933



GERMAN GLASS

INCLUDING

AUSTRIAN, BOHEMIAN, AND SILESIAN

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I. MEDIEVAL GLASSES

(Nos. 237-241)

THAT glass has been made in Germany continuously since the days of the Roman Empire is proved by the evidence of graves and of other excavations (No. 237) and of written records such as that which refers to the sending of glass blowers to Wearmouth in England by the Bishop of Mayence in 678.* It is believed that during the late Middle Ages the industry spread from the Rhineland to other parts of Germany. There is documentary evidence that from about 1400 the two areas where glass blowing was chiefly developed were Hesse, with the adjoining wooded regions including Bohemia and the neighbouring districts of Bavaria, Thuringia, Saxony, and Silesia. There are also records which make it appear that in the West the industry was being carried on much earlier than 1400.

The products of the furnaces at the end of the Middle Ages were primitive both in form and in decoration, and the material used consisted for the most part of sand and potash. It appears probable that the prevailing forms at this time were the small low bowls or basins and the small tumbler-shaped vessels with the base driven upwards to form a pinnacle on the inside (Nos. 238, 239), both of which are known as 'Maigelein,' and the knobbed beakers known as 'Krautstrunk' (cabbage stalk), the knobs which are applied to the sides being the lingering remnants of a familiar antique ornamentation. Dr. Schmidt tells us (*Das Glas*, p. 144) that "from these fundamental principles of the Maigelein and knobbed glasses, all the German forms of the late Gothic and Renaissance periods were developed." These knobbed beakers were the precursors of the 'Roemers' which were made so extensively throughout the Rhineland, in Flanders, and in Holland. (See the photographs of Rhineland glasses.) Amongst existing examples of medieval glasses there are a great many small phials (No. 240) and a number of odd-shaped flasks (No. 241), illustrated in XV-century manuscripts, which resemble a cup over which a funnel has been inverted.

II. RENAISSANCE GLASS

DURING the early Renaissance the Venetian influence was brought to bear on the industry in Austria and in Germany as elsewhere. The earliest information that we have on this subject is in connection with a man named Onossorius, who was working in Vienna in 1428. In 1486 there was a Venetian factory in the Prater in the same city, whilst eighteen years earlier (1468) Italians were working in Trent and in Villach.

* Gerspach, *L'Art de la Verrerie*, 1885, p. 250.

As early as 1530 glass works where glasses were made in the Italian style are known to have existed in Bohemia, where there were many others in 1566. In 1534 Wolfgang Vitz founded, with the permission of Prince Ferdinand I, the well-known furnaces at Hall, near Innsbruck. There are records of Italian glass workers, employés of Jean Michael Cornachini, being in Nuremberg in 1542, and glass works were established at Landshut between 1550 and 1579, at Ala in 1552, near Johann-Georgenstadt in 1571, in Munich in 1584, in Cassel at about the same time, and at Lauscha near Coburg in 1597. Records show that Venice remained a source of inspiration at least during the early part of the XVII century, for glass in the Venetian style was made in Cologne in 1607, in Graz in 1650, whilst so late as 1679 Leopold I brought Berardo Marinelli from Venice to Vienna. The foregoing is an incomplete list, but serves to show the far-reaching influence that the Italians exerted upon the German glass industry.

The majority of workers in Germany were greatly handicapped in regard to the quality of their glass, for few, other than those with Italian workmen, possessed the secret of the composition of the Italian glass, and the others had to rely upon the use of local materials. But towards the end of the XVII century the German workers, by their own efforts, brought about such an improvement that they were enabled to produce glass of even better quality than the Venetian products, with the result that the German glass makers obtained the major part of the European trade and that from that time onwards the Venetian workers lost their supremacy.

By the middle of the XVII century the German glasses had become over-elaborate in form and in decoration, many being decorated by pinched zig-zags that were applied and melted on to form enrichments. There remained, however, from about 1650 until soon after 1700, at or near Nuremberg, at least one glass house that produced the comparatively simple forms with Italian feeling such as the low cups and covers, with or without ball feet, that were painted in Nuremberg by Schaper and his followers (Nos. 267, 268) and the tall cups and covers that were decorated with wheel engraving by Georg Schwanhardt the Elder and those who followed him in the same town (Nos. 282, 284).

The whereabouts and many other particulars of glass furnaces that existed in Germany and in Austria from the XV century onwards are well known, yet no single example is recorded, made prior to the XVII century, that can be attributed with certainty to any particular glass house. There are in the Kunsthistorisches Museum in Vienna a number of glasses that there is strong reason to connect with the glass works at Hall, but conclusive proof that they were made there is lacking.

Almost all German glass of the past that still survives is decorated, and for this reason it seems that the simplest way to classify it is by dividing it into groups based on the manner of its decoration.

III. ENAMELLED GLASSES

(Nos. 242-260)

THERE can be no doubt that the origin of the enamelled glass of Germany and of Austria can be traced directly to the enamelled glasses of Murano, where that form of decoration was in vogue until some time in the second quarter of the XVI century. It would appear to be almost certain that until about 1540, or perhaps a little later, any enamelled glasses that were in use in Germany were imported.

There exist in various museums (London, Berlin, Paris, Stuttgart, etc.) and in some private collections a considerable number of enamelled glasses, almost all bearing German Arms, many with dates that extend from 1541 (Ruhmann Collection, Vienna) to 1591 (Cluny, Paris), and some bearing German inscriptions. Their forms are usually cylindrical with a tall base (the German 'Stangenglas') or beaker shape broadening towards the top and with a foot similar to the Venetian beakers or goblets. Obviously they were made for the German market. Opinions differ as to whether this group was

- (i) made in Murano and enamelled there;
- (ii) made in Murano and exported to Germany or Austria where the glasses were enamelled; or
- (iii) made and enamelled in Germany.

Dr. Schmidt (*Das Glas*, p. 157) expresses the definite view that many of these, such as the two glasses dated 1553 in the Berlin and Stuttgart Museums, "must have been blown in Murano." Yet he attributes another glass with German Arms dated 1566 to one of three furnaces that are known to have existed at that time not far from Passau, in the Bavarian forest. There does not appear to be any means of determining where the glasses of this group were made or decorated. They differ from Italian glasses in two important particulars: most of them bear dates, which few Italian glasses do; and when there are gilt and decorated rim borders the gilding is heavier and has the "fish-scale" marking scratched in the gold which gives it a heavy effect.

The earliest references to enamelling in Germany or Austria refer to payments made in Vienna, in 1548, to Augustin Hirschvogel and, in 1553, to the painter Albrecht Glockenthon, the latter for Arms "melted" on to the glass. Dr. Schmidt says that "many of the German glass works after the middle of the sixteenth century were, technically speaking, so far advanced that they could produce a clear, somewhat lightly smoke-coloured topaz glass. They also understood sufficiently the art of enamelling."

From the year 1570 the industry grew to vast proportions, the prevailing forms being the cylindrical mug ('Walzenhumpen') and the beaker. After the painting of family Arms followed representations of trades, family groups, and, in particular, on the 'Reichsadlerhumpen,' the Arms of the component parts of the

Holy Roman Empire, a design that was adapted from a XV-century woodcut, and a representation of the Emperor and the Seven Electors which was adapted from another XV-century woodcut (in Hartmann Schedel's *Weltchronik*, Nuremberg, 1493). Until the XVII century the German enamelled glasses, following the earlier Venetian precedent, were almost always decorated beneath the rim with a band of circles, rosettes, or stars on a gold-leaf background.

Enamelled glasses were made in many districts throughout Germany, and it is usually impossible to form an opinion as to the glass works where any particular piece was made, although experts can differentiate frequently between the products of the most important districts, which Dr. Schmidt says were as follows:

Bavarian Forest.—Probably the earliest enamelled glasses were made here (Nos. 242, 243). The Stangenglas dated 1556 in the Bavarian National Museum (bearing the Arms of the Grafen von Ortenburg and the Freiherren von Spaur) is attributed to one of three furnaces mentioned by Apian in 1566—Reichenberg on the slopes of the Rachel, Schönau unter dem Lusen, and another on the Lebrach.

North-east Bohemia in the districts of Kreibitz and Falkenau. This was an important centre for the production of Reichsadlerhumpen from the XVI to XVIII centuries.

South Bohemia, where there were works near the Wilhelmsberg, near Gratzen. A list of painted glass from this centre is in existence in which a considerable number of glasses with Arms painted in 1608 and 1612–1614 are mentioned.

Silesia, whose products are scarcely distinguishable from those of Bohemia owing to the interchange of workmen and to the fact of political union.

Margraviate of Bayreuth grouped with the *Upper Palatinate*, *Franconia*, and *Thuringia*, which includes the Fichtel Mountains, where the furnaces were of especial importance during the second half of the XVII century, just at the time when the Kreussen pottery jug industry was at its prime. One characteristic is the use of lighter colours and another is a rim border with broad white enamel frieze formed by dots in flat entwined bows and rounded point work.

There is a record of a glass made at Lauscha in 1601. A peculiarity of Thuringian and Fichtel-Gebirge glass is that in some cases (cover of No. 256) the enamel is applied on both sides of the glass, the contours on the outside and the solid decoration on the inside.

Hesse, where furnaces existed in 1430 according to records. Enamelling (which was very similar to that of eastern Germany) may have been done here towards the end of the XVI century and may have been continued until about 1630, at which time the glass used was of a light yellow-green tone. A characteristic of Hessian enamelling is that generally no colouring other than white and gold was used in the dotted border beneath the rims of the glasses.

Saxony.—Here glass making existed in the first half of the XVI century, if not before. A distinguishing feature of the enamelled glasses is the use of multi-coloured dots in the "stars"—a light detached decoration set on the covers and on otherwise undecorated parts of the bodies.

Brandenburg.—In 1601 the Elector Joachim Friedrich von Brandenburg engaged glass workers in Kreibitz (Bohemia) and with their help opened glass works at Grinnitz, near Joachimsthal, on 17 April 1602. The works were closed in 1607

and transferred to Marienwalde in the Neumark, but after various vicissitudes they were destroyed in 1637 by the Imperial troops and the workers tortured; they were reopened in 1640. The Potsdam works were begun in 1674.

IV. PAINTED GLASSES NOT FIRED AFTER DECORATION

(Nos. 261-265)

GLASSES with cold painting (*Kalte Malerei*) and gilding.—In Germany during the XVI century glasses were painted in various ways other than with enamel and not fired. Sometimes they were painted on the under side with oil or other colours and the paint was then covered with a protective material (Nos. 261, 262, 263).

Another method was to paint the desired subject on the outside of the glass on a backing of gold or silver which may have lightened the colour of the painting and at the same time have given a tidier appearance when looked at from the inside. Glasses painted in this way frequently had, as part of their decoration, borders of fruit and flowers painted in gold and touched with colour (No. 264). Dr. Schmidt mentions a number of pieces decorated with a gold lace border and Arms, which bear dates between 1603 and 1615, and he suggests Nuremberg as the place where they may have been made.

Glasses with cold painting and gilding combined with diamond engraving.—Mention has already been made of the furnaces in Hall (Tyrol). Glasses decorated in part with oil painting and gold and in part with diamond engraving, the engraved decoration being of a particular type which is usually referred to as a "lace pattern" (No. 275), are attributed to these glass works. The basis of this attribution is that there is a collection of glasses in the Kunsthistorisches Museum in Vienna which until recently belonged to the Austrian Imperial family, and are known to have been in the possession of Prince Ferdinand I of Tyrol (some bear his Arms), who founded the Hall works. Ferdinand bought glasses elsewhere. There is no proof that these were made in Hall nor do we know of any records that enable us to know the exact types of glasses made or of decoration used at Hall, although we know that at one period Italian workmen and at another period German workmen were employed. Those glasses that are attributed to Hall are purely Italian in form.

There is a record of 1614 that at the Wilhelmsberg works near Gratz in south-west Bohemia, "besides painted" (enamel), "great glasses with oil colours, scratched or engraved glasses with mastic colours" were made. But whether these resembled the so-called 'Hall glasses' I do not know.

Lacquer.—Three glasses are recorded, of later date, one of which is No. 265 in this collection, which are painted with a medium that resembles lacquer. On this example use is also made of gold painted in relief. (See p. 63.)

V. PAINTED GLASSES FIRED AFTER DECORATION

(Nos. 266-274)

JOHANN SCHAPER.—The collective name of 'Schaper glasses' is given to a series of glasses that were painted, in black, in sepia, or more rarely in transparent coloured enamels, and then fired (Nos. 266-272). The decoration is always extremely delicate, the subjects being in almost all cases landscapes with ruins or battle scenes. The name 'Schaper' is given to these glasses because the art was introduced by Johann Schaper, who towards 1640 arrived in Nuremberg (from Harburg on the Elbe), where he died on 3 February 1670. The form of the glasses that he decorated was almost always the same, namely a small cylindrical cup, on three ball feet (No. 267) or without feet (Nos. 268, 270), usually with a domed lid surmounted by a finial. Some of his glasses are signed and some are dated also. None of his pupils had his delicacy of touch, and their work cannot be confused with his. Some of his followers are known by name, such as Hermann Benchertt and Johann Keyll. Amongst the 'Schaper glasses' in the Berlin Museum are two eight-sided bottles similar to those in this collection (No. 269). There is no record of any other glasses similarly decorated.

The so-called Schaper technique was maintained until far into the XVIII century, but its character became completely changed.

Preussler.—Another distinct manner of painting is that which is attributed to Preussler, of Breslau, towards the end of the first quarter of the XVIII century (Nos. 273, 274). Here the designs are similar to those that were wheel engraved at the same period, but they were drawn with black paint and sometimes touched with gold to lighten the effect.

VI. DIAMOND ENGRAVED GLASSES

(Nos. 275-280)

REFERENCE has already been made to diamond engraving, which is simply drawing upon or scratching the surface of the glass with the point of a diamond. During the period of the Roman Empire glasses were decorated by being engraved with a sharp point, although it is not known of what material the point was made. During the second half of the XVI century this method of decoration was revived. The earliest recorded dated example is in the Museum at Prague. It is dated 1566 and bears the Arms of Vienna, where it may have been made. In design the engraving is somewhat similar to the designs connected with Hall, which is of particular interest because it was in the year in which this glass was decorated that the owner of the Hall works made complaints to Prince Ferdinand that the proprietor of the Vienna works was enticing his

workmen. Four years earlier, in 1562, Mathesius, the friend and biographer of Martin Luther, had written that "all kinds of foliage and other fine features are scratched on the fine and smooth Venetian glasses with the diamond."

It is not known where the method of diamond engraving originated, but examples of diamond engraved glasses exist that were made, without doubt in Italy, during the Pontificate of Pius IV (1559-1565). In my treatise, *Diamond Engraved Glasses of the Sixteenth Century*, I have recorded seven dated examples that were decorated in Germany during the XVI century (Nos. 277, 278). I now know of four more, one recently acquired by the Frankfort Museum, two in the Franz Ruhmann Collection of Vienna, and the fourth (which bears the Arms of Nuremberg) in my own collection (No. 276). A cylindrical glass in the Berlin Museum dated 1612 bears the Saxon Arms. The use of diamond engraving seems to have waned after the early part of the XVII century. The names of few German engravers with the diamond are known. One was Peter Wolff, three of whose glasses are dated 1666, 1669, and 1677, and another, Canon August Otto Ernst von dem Busch, in Hildesheim (1704-1779), who engraved glasses and decorated porcelain. Occasional use of the diamond to terminate tendrils, etc., is to be seen on the glasses decorated with the wheel by Schwandardt, Killinger (No. 284), and other Nuremberg engravers.

VII. WHEEL ENGRAVING

(Nos. 281-316)

DURING the period of the Roman Empire glasses were engraved with the wheel. After its decline this decoration was continued in Egypt and probably in both Iraq and in Persia, but it was not until the end of the XV century that the art was revived in Europe.

Casper Lehmann, of Ülzen, near Lüneburg, worked in Prague from 1588 for the Emperor Rudolf II, primarily as a cutter of stones, but later he adapted the technique to glass. A proclamation of 9 October 1608 shows that he had worked on glass for the Emperor and for other art lovers and that at that time he was already named "Imperial Court precious-stone and glass cutter." On 10 March 1609 he received from the Emperor a concession for glass cutting. It is believed that at first he worked on sheets of glass in place of crystal and that afterwards he decorated hollow glass. Only one glass is known that is signed by him; it bears the signature "C. LEMAN, F. 1605." This is cut with a wheel, but the surface so decorated is left rough and is not polished. The next earliest dated wheel-cut glass is dated 1617, another bears the date 1635, but where or by whom either was made is undetermined.

Nuremberg engravers (Nos. 281-284, 286).—When Lehmann died in 1622 he left his concession to Georg Schwanhardt, of Nuremberg (1601-1667), who had worked for him since 1618 and who, upon his master's death, returned (1622) to Nuremberg. Thereafter in Prague no artistic engraving was done until about 1680.

Schwanhardt made an advance upon Lehmann's method in adding polish to the cut surfaces; he also made use of the diamond point in some details. He died on 3 April 1667. A number of examples of his glasses signed "G.S." still exist dated between 1640 and 1660 and carved rock crystals dated 1660 and 1663. He had two sons and three daughters, all of whom worked on glass. The eldest son, Georg Schwanhardt the Younger, died in 1676. The second son, Heinrich, is reported by contemporaries to have been even more proficient than his father; but no example remains that is signed by either son. Heinrich is reported to have discovered the method of etching by the aid of acid, and it is said that a plaque in the Germanic Museum dated 1686 was decorated by this process. Etching on glass by acid may have been known since that period, but few, if any, examples exist that were so treated in any country before the beginning of the XIX century. Heinrich Schwanhardt died 2 October 1693. Three other celebrated Nuremberg glass engravers carried on the Schwanhardt tradition: Hermann Schwinger, born 30 May 1640, died 13 March 1683 (No. 283); H. W. Schmidt, who signed a glass in 1694; and the last, G. Friedrich Killinger, who died in Nuremberg, 24 August 1726 (No. 284). The favourite form of glass engraved by the XVII-century Nuremberg cutters was a cup and cover showing Venetian influence upon a tall stem composed of a number of hollow knops, usually three, with numerous collars.

At the beginning of the XVIII century Anton Wilhelm Mäuerl, who had previously visited London, was established in Nuremberg, but his style was totally dissimilar from that of the Schwanhardt school. His form of design was made up largely of foliage and of conventional ribbons somewhat similar to, but more compact than, the style that was then in vogue in Bohemia. Other glass cutters were working in Nuremberg in a similar manner, many of whom are known by name; but artistic cutting had ceased by the middle of the XVIII century.

Thuringia.—There were many glass works in Thuringia, where much glass was cut that was sold throughout Germany and, no doubt, in other countries. P. J. Marperger's *Kauffmanns Magazin* (Hamburg, 1708), p. 538, states that "glass dealers from Bohemia, Thuringia, and Hesse run about over practically the whole of Europe with their cut drinking glasses." S. Schwartz is the name of an engraver whose work is known and has a high reputation (No. 289). Probably he lived in one of the small Thuringian Courts; in any case it is not known that he worked in Nuremberg.

In *Frankfort-on-the-Main* a family existed for several generations which occupied itself with the cutting of glass. The first member to live in Frankfort was a Johannes Hess, who is supposed to have fled from Bohemia during the Thirty Years War; he died at the age of eighty-four. His great-grandson possessed a broken glass, which he had engraved "in a masterly manner with landscapes and sheep and which is the wonder of the present glass cutters," according to the *News of Frankfort Artists and Art Affairs* published in 1780. One of Johannes' sons, Johann Benedikt Hess, was also a glass cutter. Descriptions exist of glasses that he engraved between 1669 and 1674, in which year he died at the age of thirty-eight. Both of Johann's sons, Sebastian and Johann Benedikt (1672-1736), continued their father's art. Records remain of some of the work they executed.

The latter's son, Peter Hess (1709-1782), was a stone cutter and was employed at Cassel as Court Precious-stone Cutter. Whilst certain glasses are attributed with little certainty to members of this family, no single piece exists that can be definitely stated to have been engraved by any one of them. There are reasons for believing that the glasses, made in the Venetian style, that the family decorated at least in the XVII century were made in the Netherlands.

Bohemia and Silesia (Nos. 290-312).—It is difficult or impossible to differentiate between the glass work done in Silesia and in Bohemia, two adjacent countries where there was a free exchange of workmen and of ideas. The earliest wheel engraving in Silesia was done in 1648, and in Bohemia glass was cut at the Heilbrun works near Gratzen as early as 1650; but the engraving in either of these countries was of comparatively little merit technically and artistically until about the end of the XVII century. This early engraving has been fairly described as "grinding the surface" so that "the ornament stands out from the untouched ground by reason of a faint whitish ruffling of the surface." The forms of many of the late XVII-century glasses show Nuremberg influence, having the stems composed of a number of hollow knops and collars (No. 290). They were often of good material, but being made in rural and mountainous districts they failed at first to show the refinement of form of the glasses made in the towns. The artistic side of Caspar Lehmann's activities (in Prague) left no impression in Bohemia, and the artistic workmanship had been transferred with Georg Schwanhardt to Nuremberg.

About 1680 a great improvement was made in the quality of the glass through the addition of chalk as one of the ingredients. Glasses were made thicker as the art of cutting with the wheel was developed and extended. The Riesen Mountains, with their streams that supplied power for cutting or engraving with the wheel, constituted a busy centre, and here at about the end of the XVII century polishing as well as grinding was developed. Some glasses were entirely ornamented by ridges or facets (No. 298), others were ornamented in high relief, the surrounding surfaces being cut away with the wheel in imitation of the crystal carvings of the XVII century. Dr. Schmidt attributes the first cutting of designs in relief—'Hochschnitt' (Kameenschnitt) as it is called in Germany—to the Hirschberg Valley. 'Hochschnitt' (Cameo or Relief cutting) and 'Tiefschnitt' (Intaglio) were both fully developed during the latter part of the XVII century.

From the point of view of technical excellence no wheel engraving can be finer than that on many of the glasses engraved in Silesia and in Bohemia during the first half of the XVIII century. Many of the designs that were engraved were not original but were adapted by the cutter from pattern books such as the *Neue Grotteschen-Werk* by Paul Decker, or the *Zierathen-Büchel vor Glasschneider und Künstler* by Joh. Conradt Reiff, which were based on the original work of French engravers. The designs were made up not of landscapes, as in Nuremberg during the second half of the XVII century, but were composed largely of conventional ribbons and foliage. During the first quarter of the XVIII century they were freer and looser (Nos. 296, 297), but about 1725 there seemed to be developed a fear lest any part of the surface should be left undecorated. During the latter period the Bohemian work deteriorated, but the Silesian cutting was at its best. Between

1750 and 1775 the rococo style was developed, and there was a free use of gold around the rims and elsewhere. By the end of the XVIII century the supremacy of the English cut-glass had materially damaged the Bohemian and Silesian trade.

Brandenburg (Nos. 314, 315).—Mention has already been made of the furnaces that were founded at Grmnitz, near Joachimsthal, in 1602 and of those built five years later at Marienwalde, where enamelled glasses were made. That glasses were wheel engraved at Marienwalde at a comparatively early date is shown by the record of an order placed at those works by the Great Elector. In 1674 the new works were built near Potsdam, which became of great importance. For these works the Great Elector ordered a grinding mill on 8 February 1687, for which he got help from Silesia. They continued until 1713, when they were reorganized, but they were finally closed in 1736, when new works were opened at Zechlin which remained in operation until 1890. It was in Potsdam that Johann Kunckel worked. He remains one of the most celebrated men who were connected with the German industry at any time. Johann Kunckel came from an old Hessian glass makers' family, and was born about 1630 near Rendsburg. He learned the art of glass making from his father, but at an early age he interested himself particularly in chemistry, pharmacy, and alchemy. After being in the service of the Duke Franz Carl of Lauenburg, he became Privy Groom of the Chamber and Chemist in the Elector's private laboratory in Dresden, where he worked at the problem of making gold. In 1677 he became Groom of the Chamber to the Great Elector, and from that time onwards he appears to have worked only at the making of glass. He first produced his famous ruby-coloured glass (Nos. 317-322) not later than 1679, for in that year he mentioned it in his *Ars vitraria experimentalis*. In 1685 he was presented by the Elector with an island on which he erected a glass works where he could experiment. After the death of his patron in 1688 his fortunes waned, and he met with various troubles amongst which was the burning of his glass works, probably by an incendiary. In 1693 he went to Stockholm to serve King Charles XI of Sweden, whence he returned as Kunckel von Löwenstern and from 1694 lived in straitened circumstances in the Feldmark Dreissighufen in the district of Niederbarnim, where he died, presumably on 20 March 1703.

Cutting and polishing were done at Potsdam from its earliest days, but a special technique of deep cutting was introduced by *Martin Winter* (d. 21 May 1702) who was engaged 16 June 1680. At his request his cousin *Gottfried Spiller* (No. 315) was also engaged (14 September 1683). Both of these men produced work of the highest merit. Their designs usually contained figures and were drawn on such broad lines as to permit of very deep cutting. The last reference to Winter and Spiller occurs in a record of 1698, when they complain that their salary was one year in arrear. They received an order for payment which shows that they were engaged in the carving of stone as well as of glass.

It is known that glass cutting was also carried on in Berlin at least as early as 1701 in connection with the works at Potsdam and Zechlin. There are various characteristics to be noted on many of the Potsdam glasses, just as other characteristics are to be noticed on glasses made in other localities. The predominating features of Brandenburg glasses are the deep and polished carving,

the relief cutting and (from 1730 onwards) heavy gilding which often tended to cover the whole of the cut decoration of the bowl.

Saxony.—In Saxony the first establishment where crystalline glasses were made, other than those that were enamelled, appears to have been set up in 1692 at Körbin, near Pretzsch, in the district of Wittenberg, which at that time was Saxon. Works in Dresden were built in 1699, but their production ceased about 1750. Glass cutters were employed at these works from their early days. The covering of the whole stem and the lower part of the bowl with facets lying horizontally was a Saxon characteristic.

Hesse was the chief district where glass was made in Western Germany, although perhaps greater importance was given to the making of pane rather than of hollow glass, yet the reference previously quoted in the *Kaufmanns Magazin* of 1708 makes it certain that much glass was cut here at that time. Nevertheless, one cannot identify any engraved glasses of the XVII century as Hessian, although there are many of the XVIII century that can be so identified. Many Hessian glasses were decorated in the second half of the XVIII century by gilding or by variegated painting.

Brunswick.—Works were established at Grünenplan in 1740 and Schorborn in 1747, where glass of good quality was made. Cutters and polishers can be traced to the latter. Several glass cutters are supposed to have been domiciled in the town of Brunswick, but only one, *Johann Heinrich Balthasar Sang*, is of importance.

Three cutters by the name of Sang are known, whose work is of particular excellence. *A. F. Sang*, who is only known to have worked in the ribbon and foliage style, examples of whose delicate work bear the dates 1725 and 1729, may or may not have been the father of *Joh. Heinrich Balthasar Sang*. Existing examples of the work of the latter show a pronounced rococo style which is quite different from and earlier than that of Bohemia-Silesia. One of his pieces is dated 1745. He not only decorated hollow glasses but he was also occupied in the mirror factory of Körblein in Brunswick. In the Ducal Museum at Brunswick there are glass plates that ornament a large cabinet which bear his signature in several places and the date 1751, and in the Castle of Hedwigsburg, near Wolfenbüttel is a clock whose frame is composed of many decorated looking-glass plates, some of which bear his signature. The third was Jacob Sang, who worked in Amsterdam at the middle of the XVIII century and is believed to have been a member of this gifted family.

There were many glass works in the XVII and XVIII centuries in *Holstein*, *Westphalia*, *Anhalt*, in *South* and in *West Germany* (No. 316), but little is known of the glasses that were produced there.

VIII. COLOURED GLASS

(Nos. 317-324 AND 266, 267)

RUBY glass (Nos. 317-323).—The invention of ruby-coloured glass is usually ascribed to Johann Kunckel not later than 1679. Although he did not actually discover it, it was he who, in Potsdam, first produced it in a practical manner. It was discovered by Doctor Andreas Cassius, of Hamburg, as is narrated by Kunckel himself in the second edition of his *Laboratorium Chymicum* published in 1722. Towards the end of the XVII century it was cut or engraved in Brandenburg in the same fashion as the colourless glass. Many ruby-coloured glasses were mounted with silver in Augsburg or in other German towns throughout the XVIII century. After a time the art of colouring the mass of glass ruby was lost. Glass of that colour made in Bohemia at the beginning of the XIX century was only colourless glass with a thin overlay of ruby. The method of making ruby glass in the mass was only rediscovered in 1888 by Rauter of the glass works in Ehrenfeld.

Blue and other coloured glasses.—We know from Kunckel's writings that he busied himself with the making of glass of various colours. Examples exist of blue and of green glasses made early in the XVIII century, and there are also examples made in imitation of agate. Coloured glasses continued to be made in various glass houses throughout the XVIII and XIX centuries.

Opaque white glasses (Nos. 266, 267, 324) were first made in the second half of the XVII century. Kunckel also wrote at length of this coloured glass which he fittingly described as 'Porcelain glass.' Human bones were sometimes used in its manufacture. In the Museum of Breslau there is a glass with a quaint inscription which invites one to offer a libation to those poor heathens for whom, after suffering both in the field of battle and in the furnace of the glass maker, the pains of hell are reserved. From which one judges that the bones from heathen tombs were used for this purpose.

IX. GLASSES DECORATED WITH GOLD

(Nos. 325-327)

DDOUBLE glasses.—In his *Ars Vitraria* Kunckel gives the receipt "for making a specially curious drinking glass" (Part II, Book 1, ch. 27) which Dr. Schmidt (*Das Glas*, p. 352) abbreviates as follows: "Of two smooth glasses, which fit one exactly in the other, the larger outside one is painted on the inside with oil colours, marble fashion. Veinings or graining is then etched out of this painting with a needle. Whereupon gold or silver leaf is fixed to the back of this

with linseed oil. The outside of the smaller interior glass is also covered with gold or silver foil in a similar manner. One glass is then fitted into the other and the upper rims are cemented together with a mixture of powdered chalk and lacquer varnish. In place of the oil colours one can also use powdered coloured foil with a binding of linseed oil." Most of the glasses made in this way that have been preserved were made during the XVIII century, usually in the Bohemian-Silesian glass districts. (No. 325.)

There is another type of double glass usually known as 'Zwischengoldgläser' (Inter-gold Glasses) in which the chief difference from the foregoing is the fact that the junction of the two glasses is made about one-third of an inch below the top. The subjects of decoration are usually engraved on gold (No. 326) or silver foil or both (No. 327) with no coloured backing; sometimes transparent colours are added. Usually this decoration is applied to faceted tumblers (but the surfaces that meet are not faceted) or to cups with covers. The subjects depicted are generally hunting scenes with an acanthus leaf frieze at the top and at the bottom. The base is usually decorated with gold and a red lacquer. Probably most of these glasses were made in one Bohemian glass works, but which one is not known.

Mildner glasses.—Johann Mildner (b. 1764, d. 11 February 1808) was employed in Guttentbrunn in the Lower Austrian district of Ottenschlag. He decorated glasses in a special way and, fortunately, he had the habit of signing his work. He did not make the earlier form of double glass. His peculiar form of decoration was the enriching of the sides of the glass with usually one or two medallions. He first cut out medallions from the rather thick glasses and then fitted in other medallions curved in the form of the glass. In some cases narrow friezes were added at the top and bottom and a medallion was added at the bottom. Dr. Schmidt's description of Mildner's method of decorating the medallions is as follows:

"Mildner covered the cut portions with silver leaf and engraved in either a design or an inscription, which should be looked at from the inside. The inner side of the affixed parts, however, he covered with gold leaf and provided the same with a design or inscription which is visible from the outside. He then painted the backs of these pieces with red lacquer and cemented them to the deepened parts of the sides, so that the exterior golden ornamentation as well as the interior silver decoration received a red background." Frequently the medallions show, on the outside, pictures of holy subjects, portraits or initials and usually inscriptions on the inside. The glasses that Mildner almost always chose to decorate were slightly conical cylindrical tumblers some of which had handles and lids.

* *Gold relief.*—Gold designs on a ground of yellow or blue enamel are to be found on some Saxon glasses, especially amongst those made during the second quarter of the XVIII century. The technique is similar to that which was used on Meissen and Vienna porcelain. Many of the glasses bear monograms of Saxon rulers. Sometimes silver was used as well as the gold, and small red and gold paillettes were strewn amongst the design (No. 265).

Etched gold decoration.—On some glasses, usually roemers of the Rhineland,

that were decorated at the beginning of the XVII century, gold was applied and part of it was removed or engraved with a sharp instrument to form the design, in the same way that the Bohemian double glasses were decorated in the early part of the XVIII century.

X. THREADED GLASS ('LATTICINIO' OF THE ITALIANS)

(No. 328)

THREADED glass was made in many of the furnaces from the XVI century onwards, where glass was made in the Venetian style, but the technique was also adopted by others who worked in the German fashion. We have the authority of Mathesius for knowledge that it was made by the Silesians as early as 1562, for in that year he wrote: "Now the white" (colourless) "glasses have become general and at the same time bear threads of a white colour; these are made in Silesia." That it was also made at an early date in Bohemia is proved by a reference to "white stringed glasses" produced in the works near the Wilhelmsberg, belonging to the Gratzen estates, in 1608. Dr. Schmidt says that nearly all the XVII-century threaded glass that can be dated has close relationship with Saxony and especially with Dresden.

7 July, 1933

At the present time the best sources of information about German glass are:

Die Deutschen Gläser des Mittelalters, by FRANZ RADEMACHER (Berlin, 1933).
Das Glas, by ROBERT SCHMIDT (Berlin, 1912).

RHENISH AND NETHERLAND GLASS

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GLASS OF THE RHINELAND

I. HISTORICAL OUTLINE

THERE is no doubt that the Romans made glass in the Rhineland, and the probability is that Cologne, Coblenz, Trèves, and Aix-la-Chapelle were important centres. Hartshorne expresses the view that after the dismemberment of the monarchy of the Frankish king Clovis, in 511, the glass manufacturers would have continued within the same regions. No geographical barriers exist between the eastern section of the Rhineland and that to the west, which is now known as Belgium and Holland, which might prevent the manufactures of one district from being influenced by those of the other. On the contrary, the flow of the Rhine, from what is now Germany through the Low Countries, on its way to the sea, made such influences certain. It is probable that many glasses that have been removed from Saxon graves were made in the Rhineland from the VII to the VIII centuries, some of which give evidence of the great skill and experience of the makers. Important examples are the peculiar beakers that have been found not only in Germany but also in England, Normandy, and in Dalmatia, on which are a number of hollow protuberances that spring from the body and are fastened to the foot, which seem to have been made by dropping small lumps of molten glass upon the hot sides of the vessel and immediately drawing them out into forms that resemble elephants' trunks, which are turned down and fastened to the foot. (These glasses may have been the forerunners of the 'Igel' (Hedgehog) of the XV century which in turn suggested the 'Krautstrunk' (Cabbage-stalk) of the XVI century which quickly gave place to the 'Roemer').

Little is known of what glasses may have been made immediately after the X century, for owing to the influence of the Christian religion the graves, which are our usual sources of information, no longer contained glasses and other personal relics which it was previously the custom to bury with the dead. However, some glass vessels which it is natural to assume were made in the Rhineland and which contain remains of saints together with parchment records of the dates of the deposit, have been found embedded in altars, according to the medieval custom. One of these, with a parchment record of 1282, was found in the church of Michelfeld, near Hall, in Würtemberg, in 1889. Such early glasses are usually small, comparatively insignificant vessels. The glass (No. 340) in this collection which was embedded in the altar in Mattsee, near Salzburg, on 25 April 1458, is the earliest recorded example of the somewhat later and more important form, usually known as an Igel. This shape was the precursor of the Roemer which in the XVII century, if not earlier, was made in adjacent parts, viz., what are now Holland, Belgium, and Germany, and which like the Ringed glasses and the 'Passglas' cannot now be definitely ascribed to any particular districts, for which reason it seems best to attribute them somewhat vaguely to the Rhineland.

II. THE ROEMER AND ITS DEVELOPMENT

(Nos. 340-357)

THE Roemer is the most celebrated form of glass that has been made at any time in Holland. There are various suggestions as to the derivation of the name 'Roemer,' but that which Dr. Schmidt (*Das Glas*, Berlin, 1912) considers to be the most probable is that of Moriz Heynes, who considers it to be a corruption of the Netherland-Lower Rhine word 'roemen,' to boast, show off or praise. In its fifteenth-century form (the Igel) it was a slightly convex cylindrical glass with a curved lip and a base formed by a pinched ring wrapped around the bottom (Nos. 340, 341, 343). As time passed the curved part of the lip grew until by the early part of the XVII century it was as large as the lower or cylindrical part of the body (Nos. 344, 345, 346). Although the foot on No. 342, which was made in the XV or XVI century, is a coarse spiral thread wrapped twice around the bottom, the single pinched ring was usual until after the beginning of the XVII century. After that period the spiral thread base or foot was used almost exclusively; it became constantly taller and instead of being a ring wrapped once or twice around the bottom it became a high foot built up (according to Dr. Schmidt) by winding a glass thread around a wooden or metal core. In the XIX century the foot had degenerated into a moulded piece ribbed in imitation of the earlier spiral.

The cylindrical part of the Roemer is always decorated by applied prunts i.e. blobs of glass, which were either left smooth (Nos. 345, 346) or, whilst hot, were drawn out to form thorns (Nos. 340-344) which almost always pointed upwards or were pressed with a mould to form numbers of berry-like lumps (Nos. 347, 348, 349, etc.) or, in at least two cases, lion heads. One of these with lion heads is in the Berlin Museum, whilst the second is in this collection (No. 350). A characteristic feature of the Roemer is that there is almost always a single string of glass drawn around the bowl at the point where the curved part springs from the cylindrical portion; No. 342 is an exception.

Because of its beauty it is natural to find the Roemer shown in many pictures of still life by the great Dutch painters of the XVI and XVII centuries and to find it decorated by the early engravers.

III. RINGED GLASSES

(Nos. 358, 359)

IN the late XVI or more probably during the XVII century the influence of the Italian glass makers who had settled in the Low Countries showed itself in the 'verres à anneaux' (ringed glasses) (Nos. 358, 359), which seem like Italianized Roemers. These may have been made in Brussels, Liège, Nevers, or Cologne (or elsewhere), but Cologne seemed to Hartshorne to be the most likely. In these glasses the stringing around the cup is notched (quilled or wheeled is Hartshorne's term), whilst those which form the base are left plain.

IV. THE PASSGLAS

(Nos. 360, 361)

SOMEWHAT similar to these, but more German in form, is the 'Passglas' (Nos. 360, 361) named from 'Pässe' = Pas, in Low German. It is almost cylindrical and is usually encircled by wheeled stringing in the form of rings set at regular intervals around the glass (or occasionally spirals) for the purpose of measuring and controlling the amount of liquid to be drunk as it was passed around the table. The foot was usually formed by driving the base inwards and compressing the double thickness at the edge.

GLASS OF THE LOW COUNTRIES

I. HISTORICAL OUTLINE

IT is perhaps impossible to differentiate between the glass made, prior to the Renaissance, in those parts of Europe now known as Belgium, Holland, and Western Germany, but there is less difficulty in regard to the glass made after the middle of the XVI century, for at that time the advent of Italian glass makers revolutionized glass making in the Low Countries, as it did in all other European countries where the Italians set up their furnaces. Until their coming the forms of the glasses had been comparatively simple, and their beauty usually had been due to the fact that their shapes had been created chiefly with a view to use. Thereafter, for the next hundred and fifty years the Italian fashions were imitated or followed and the finer Low Country glass was very similar in form and in general effect to its Venetian prototype.

Professor Dr. Ferrand W. Hudig has written an account of glass making in the Netherlands (*Das Glas*, Vienna, 1923) in which he gives the following lists of dates and of towns where furnaces were established for the making of fine glass either by Italians (Muranese or Altarists) or by natives working in the Italian manner:

In the Southern Netherlands:

Antwerp, 1549-1629.

Liège, 1569-1611 and 1626-XVIII century.

Brussels, 1623-XVIII century.

In the Northern Netherlands:

Middelburg, 1581-1646.

Amsterdam, 1597-1679 or perhaps into the XVIII century.

Rotterdam, 1614-1634(?), 1641-1644(?), 1669-1677, 1681-1696.

The Hague, 1632(?)-1678, 1695-XVIII century.

Maastricht, 1645-XVIII century.

's Hertogenbosch, 1656-XVIII century.

Nimwegen, 1658-1670.

Haarlem, 1665-1667, 1679-1697.

Glass was made during short periods in various other districts such as Namur and Ghent in the south, and Dordrecht, Muiden, Amersfoort, Utrecht, Zutphen, Deventer, and Zwolle in the north.

The early history of fine glass making in the Netherlands is similar to the history of the industry in England, i.e. it is a record of the establishment of Italian or of native glass workers with rights and privileges, followed by jealousies, quarrels, failures, or successes.

It is generally assumed that a distinction can be made between the Italian glasses and those made 'façon de Venise' in the Low Countries (or elsewhere) because of the difference in the materials used in the composition of the glass and because Italian examples are usually more delicate and refined. It is safe to say that if we had more knowledge of which glasses were made in Italy and of which were made elsewhere, greater uncertainty would be felt, for we have evidence that those living in the Low Countries at the beginning of the XVII century could not easily distinguish between the glasses made there and those made elsewhere. In 1607 the complaint is made by a Low Country monopolist "qu'à grand peine les maîtres eux-mêmes sauraient juger la différence." At this time glasses 'façon de Venise' were being offered for sale that were imported from Italy or from other countries such as France* or England, and others which were made locally

* Ph. Gridolphi and J. Bruyninck, who had the exclusive right to make and to sell "le voire de cristal à la façon de Venise" in the Pays Bas, caused two merchants, Jean Locheron and Jean Moreau, natives of Rheims, to be arrested at Esquermes for transporting to Flanders glasses that had been made in Dauphiné. They were fined and imprisoned in Lille and released 24 Sept. 1618. (A document published by Houdoy, *Verrerie à la façon de Venise*, p. 15. See Éd. Garnier, *La Verrerie et l'Émaillerie*, Tours, 1896.)

either under licence or illegally. Yet it is natural to find that as time advanced the Netherlandish glass makers did create some forms that can be recognized as products of their country, such as the examples Nos. 427-431. On the other hand, there do not appear to be any data that may lead to any definite decision as to where such glasses as Nos. 432-442 were made, although the weight of opinion leans towards the Netherlands rather than towards Italy.

During the last quarter of the XVII century the period of Italian influence approached its end. Two causes brought this about. The first was the discovery in England of 'flint glass,' or more properly 'glass of lead,' by Ravenscroft and Da Costa in or about 1676, and the second was the influence of the Bohemian glass makers who were popularizing the cutting and engraving of glass as a means of decoration (No. 399). As early as 1681 the De Bonhommes, who had furnaces in Liège and elsewhere in the Netherlands, were making glasses 'façon d'Allemagne' and 'à l'Angleterre,' and before the end of the century glasses were being imported in large quantities both from England and from Germany. The Treaty of Utrecht in 1713 finally put an end to the predominance of glasses 'façon de Venise,' as it destroyed all trade barriers; thereafter it is more difficult to differentiate between the ordinary types of German and of Netherlandish products, and by the end of the XVIII century the making of artistic glass in the Low Countries had ceased, only common glass being made there and the finer sort being imported.

Mention should be made of the use of opaque white spiral threads in colourless glass, in the stems of wine glasses (No. 407), by Netherlandish workers at least as early as the first quarter of the XVIII century. Such spirals had been used in the bodies of glass vessels both by the early Romans and by the Venetians of the XVI century. This kind of stem was copied by the English towards the middle of the XVIII century.

Throughout the XVIII century the finest glasses were imported from England, particularly many of those that were to be decorated by engraving. It is usually assumed that all the glasses made of fine heavy metal that were engraved by Dutch artists of the XVIII century were imported. The bases of this opinion are that glass of that quality was commonly made in England at that time and that there is no knowledge of any such glass being made in the Netherlands until a later period. If this opinion be correct the majority of these imported glasses must have been made especially for the Low Country market, for they are of a type (light baluster stems with knops usually with air beads) that is not found in England and seldom if ever with engraving other than that of Dutch subjects, inscriptions, or Arms.

II. DIAMOND ENGRAVED GLASSES

(Nos. 362-399)

THE fame of Netherlandish glass rests chiefly upon the excellence of the engraving, either with the wheel or more especially with the point of a diamond, with which it was frequently decorated. The earliest reference to engraving on glass with the point of a diamond is to be found in one of the sermons to miners by Johann Mathesius, the friend and biographer of Martin Luther, which were published in Nuremberg in 1562, in which he speaks of "Venetian glasses decorated with scrolls scratched upon them with the diamond." Nothing is known as to where the method originated; opinions that have been expressed have been based purely upon surmise. The earliest examples of diamond-point engraving that are known were made in Italy before the death of Pius IV in 1565. The earliest dated Netherlandish diamond engraved glass is a beaker, dated 1581, that was in the Snouck Hurgronje Collection sold in Amsterdam in 1931.

This method of decoration was not extensively used in any country after the end of the XVI century except in the Low Countries, where it flourished until the XIX century. It seems to have been carried on in Holland almost entirely by amateurs, who gave away the glasses they decorated, often as commemorative presents, rather than by persons who treated them as articles of merchandise sold for profit. The names are known of more than fifty engravers with a diamond on glass who lived and worked in the XVI, XVII and XVIII centuries. The three earliest of these were Anna (1583-1651), whose work has never been surpassed, and Maria Tesselschade (1594-1649), the gifted daughters of Roemers Visscher, of Amsterdam, and Anna Maria van Schurman (1607-1678). It seems probable that Anna Roemers Visscher decorated No. 347 of the Rhineland glasses in this collection. Apart from general merit, her engraving has two features of especial interest. The first is that it is usually calligraphical and is the forerunner of similar work carried on by many other Netherlandish artists, of whom one of the best known was Van Heemskerck (Leyden, 1613-1692) (Nos. 372, 373), others being Anna Maria van Schurman (1607-1678), Van Buil, A. Crama, B. Boers, of the XVII century, and H. F. Scholting and H. van Lokhorst (No. 386) of the XVIII century. The second feature of especial interest is that on one of her glasses, which is now in the Rijks Museum in Amsterdam, she shaded a cherry, not in the usual lines, but in stipple. No one else is known to have stippled on glass until Frans Greenwood, of Rotterdam (1680-1761) (Nos. 379-381), made use of this method on each of the thirty-two recorded glasses that he engraved, with the single exception of his earliest example, which is dated 19 January 1720 (No. 380) which is entirely in line. After Greenwood others followed, including Aert Schouman (1710-1792) (Nos. 383, 384), G. H. Hoolaart (No. 387), J. van den Blyk (Nos. 388, 389) and the famous D. Wolff (Nos. 395-397). Stippling on glass was done in no other country than the Netherlands, and there attained a very high standard of excellence.

The usual line engraving was done by many, of whom the most important are the monogramist C. J. M., dated examples of whose work lie between 1644 and 1661, and W. Mooleyser, who worked at least between 1685 and 1689 (Nos. 377 and Rhineland 357).

III. WHEEL ENGRAVED GLASSES

(Nos. 400-419)

ENGRAVING with the wheel, which had been practised in Germany since the end of the XVI century, was first done in the Netherlands towards the end of the XVII century. The most able wheel engraver in Holland was Jacob Sang, who worked in Amsterdam in the middle of the XVIII century. Twelve glasses engraved and signed by him are known, which range in date between 1752 and 1762 (Nos. 409-411).

An added interest to the Netherlandish engraving on glass is that it usually or at least very frequently records matters of historical interest, either national or local.

8 November 1932

ENGLISH GLASS

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I. PERIOD OF ROMAN OCCUPATION

(I TO V CENTURY)

HARTSHORNE, after a somewhat lengthy discussion, expresses the following opinion (*Old English Glasses*, p. 108) in regard to the problem as to whether the Romans made glass in Britain during the period of their occupation:

"With the knowledge that glass making in small furnaces, as it was then carried on throughout the Roman dominions, was by no means a difficult process, and the principal materials not far to seek in a sea-girt country, it would be much more surprising if it were to be absolutely proved that the Romans did not make glass in Britain than that they did so. As a matter of fact, however, we do not know for certain whether the Romans established glass furnaces here; and, although it is reasonable to suppose that they did so, the tangible evidence of it is not very strong."

II. ANGLO-SAXON PERIOD

(V TO XI CENTURY)

THE same writer (p. 111) states: "It is true that Post-Roman glass vessels have been found here in greater number and variety than on the Continent, thus favouring the supposition that such glasses were home made, and possibly causing a superficial inquirer to tend to the thought that some of the glasses of precisely the same character found on the Continent may have also been made in England and exported. It is unfortunate that the tangible evidence of Anglo-Saxon glass furnaces here is entirely absent. Yet, if the probabilities are strong that there were glass furnaces in Britain in Roman times, they should be far stronger as regards the same industry during the later period. *Per contra*, while there are some seeming indications of glass furnaces in Britain during the Roman occupation, we have absolutely no such testimony as regards the practice of the manufacture during Anglo-Saxon times."

We are led to believe, from the contents of graves, that after the middle of the VI century glass making was practised in the south. Glasses that may or may not be native products were found in several Saxon graves amongst more than one hundred that were discovered in 1929 about a mile outside of Guildford in Surrey and are attributed to the second half of the VI century. The beakers, the beads and many other objects taken from those graves are now in the museum of that pleasant town. In regard to the industry in the north we have at least some definite data, for Bede, when recording the building of the church and monastery at Wearmouth in 675 narrates of the founder, Bishop Benedict, that

"When the work was drawing to completion, he sent messengers to Gaul to fetch makers of glass, more properly artificers, who were at this time unknown in Britain, that they might glaze the windows of his church, with the cloisters and refectory. This was done and they came, and they not only finished the work required, but also taught the English people their handicraft, which was well adapted for enclosing the lanterns of the churches and for the vessels required for various uses." (Baeda, *Historia Ecclesiastica*, cura Jo. Smith, ed. 1722, p. 275.) The making of window glass and of "the vessels required for various uses" cannot have thriven in those parts, for we find Cuthbert, Abbot of Jarrow, writing about the year 758 to Lullus, Bishop of Mayence, "If there be any man in your diocese who can make vessels of glass well, pray send him to me; or if by chance he is beyond your bounds, in the power of some other person outside your diocese, I beg your fraternity that you will persuade him to come to us, for we are ignorant and helpless in that art; and if it should happen that any one of the glass makers through your diligence is permitted, D.V., to come to us, I will, while my life lasts, entertain him with benign kindness." (*Ep. Bonifacii*, ed. Giles, Ep. CXIV.) The Danish invasion probably put an end to the struggling industry in the north, although it may have continued to a limited extent in Sussex and Kent in the south, and it seemed improbable to Hartshorne that there should have been any revival until the time of Alfred (871-901), when the Danes were finally overcome and England was brought to a comparatively high state of civilization.

In a manuscript of Anglo-Saxon Dialogues of about the middle of the X century, by Archbishop Alfric, occurs a passage (*Cotton MS. Tib., A.III*) put into the mouth of a merchant which indicates that glass was not being made at that time in Britain:

"I say that I am useful to the King, and to the caldermen, and to the rich, and to all people. I ascend my ship with my merchandise, and sail over the sealike places, and sell my things, and buy dear things which are not produced in this land, and I bring them to you here with great danger over the sea; and sometimes I suffer shipwreck, with the loss of all my things, scarcely escaping myself." He is then asked: "What do you bring to us?" to which he replies: "Skins, silks, costly gems and gold; various garments, perfumes, wine and oil, ivory and orichalcus (copper); brass and tin, silver, glass and such like."

III. MEDIEVAL PERIOD

(XI TO XVI CENTURY)

THE first definite knowledge that we have in regard to glass-making in Britain we gain from the records of various French glass-makers who came to England and settled in Surrey and in Sussex, where they found the various requirements for the manufacture of glass close at hand.

In 1230, or near that date, Laurence Vitrearius received a grant of some twenty acres of land at Chiddingfold. In 1301 a deed was granted to William, son

of William le Verir, and during the XIV century four generations of a family named Schurtere worked in Chiddingfold and Kirdford. There is also a record that on 3 April 1380 John Glasewryth, of Staffordshire, obtained a grant of house and land in Shuerwode, Kirdford, and there made 'brodeglass' (presumably window glass) and 'vessel.' Whereas at this time fine drinking glasses were imported from the Orient, the common 'vessels' being made in England, the making of window glass was an extensive industry spread over a wide area. J. T. Smith, in his account (*Antiquities of Westminster*, pp. 83, 191, ed. 1807) of the rebuilding of St. Stephen's Chapel at Westminster by Edward III, which was begun in 1330, quotes from records which show that when the building was ready for its windows (1349-1351) all of the glass was obtained by means of writs to sheriffs and that the whole of it was procured from no less than twenty-seven English counties extending from Surrey and Sussex in the south to Cornwall in the west and Lincolnshire towards the north.

In 1435 the Peytowe family settled at Chiddingfold, where they prospered and became of increasing importance as makers of glass. No doubt Surrey and Sussex remained the most important centres of glass making until towards the end of the XVI century. By this time the glass makers had consumed much of the adjoining forest as fuel, which not only made it difficult for them to carry on their occupation but made them exceedingly unpopular with their neighbours, an unpopularity which resulted in physical violence. They then scattered and became wanderers, setting up furnaces in convenient places, until some found their way to Stourbridge and others to Newcastle, where they founded the industries that are carried on there to-day. Unfortunately no glass (other than fragments) exists that one can say with certainty was made in England during this period, although some phials have been found in churches and bottles have been excavated that probably are medieval English.

IV. LATE TUDOR PERIOD

(1547-1603)

(Nos. 465-467)

UNTIL the middle of the XVI century, so far as is known, no attempt had been made to make drinking vessels other than coarse glasses. In 1549, at a time when Venetian and Altarist glass makers were scattering all over Europe, eight glass makers set out from Murano for Antwerp. They did not stay long in the Low Countries, but moved on again to London, where they arrived in the following year. Soon after their arrival in England they learned that an Edict had been made in Venice, on 18 September 1549, which required that all artificers who had left Murano to work, contrary to the order of the Council of Ten, should return within a specified time, and that if they refused and were captured they should be sent to the galleys for four years. They then complained

or explained to the Venetian authorities that on endeavouring to escape from the "signori alieni" in England they had been imprisoned in the Tower, fed on bread and water and kept in custody under the threat of the gibbet unless they undertook to work for two and a half years in recompense for the money that they had already received. A compromise was made on 13 June 1550 that they should work in England for eighteen months and then return to Murano. Seven followed their undertaking and returned in due course, but the eighth, Josepo Casselari, remained in England for a time and associated himself with Thomaso Cavato, another Italian who had come from Antwerp, but in 1569 Casselari left London for Liège. What effect, if any, the sojourn of these Italian workers may have had upon the English workers we do not know. A little earlier, in 1564, another attempt had been made in London to produce glass in the Italian manner by a Frenchman, Cornelius de Lannoy, who seems to have been both a fraud and an alchemist, for Cecil says (*State Papers, Domestic*, Vol. XXXVII, No. 3) that he "abused many in promising to convert any metal into gold." That he achieved nothing is shown by the following extract from a letter from Armigill Waade to Cecil (*State Papers, Domestic*, 1565):

"No Doubt the man (Cornelius de Lannoy) ys at great charges, he thought he might have had his provisyons in England as in other places, but that will not be. All our glasse makers can not facyon him one glasse tho' he stoode by them to teach them. So as he ys now forced to send to Andwarp and into Hassia for new provisyons of glasses, his old being spent. The potters cannot make him one pot to content him. They know not howe to seasson their stuff to make the same to susteyne the force of his great fyers. . . ."

Again, in August 1567, Pierre Briet and Jean Carré from the Low Countries asked for a Licence for twenty-one years for making crystal glass drinking vessels in London like those made in Venice. They proposed to obtain their wood from Arundel, some sixty miles from London. Their petition was accompanied by a request from a body of workmen from Normandy who evidently were then halting in the Weald of Sussex, for the monopoly of the manufacture of window glass. One of the Chiddingfold glass makers was communicated with, in order to be just to native producers, but in reply he stated that he never had made nor could make window glass, and that his occupation was in the making of small things. From this it may appear that the previous efforts of foreigners to make fine glass in England had thus far been without any particular influence on the English industry. Carré brought over glass workers from Lorraine and from France. On 12 August of the same year he entered into an arrangement with another applicant for a Licence, one Anthony Becku, *alias* Dolin. Both these men were merchants and not practical glass makers; difficulties arose between them and they quarrelled and entered into arrangements with other people, Carré importing glass workers from Lorraine. It does not appear that they met with material success in the making of fine glasses, yet the men whom they imported remained and induced relatives to join them who soon after took part in the migration previously referred to from the Sussex and Surrey areas.

In 1571, or before, *Giacomo Verzelini*, an Italian, came from Antwerp and settled in London as a glass maker. Unlike those of the men who preceded him,

his efforts met with success. On 15 December 1575 he obtained a Patent from Queen Elizabeth for twenty-one years "for the makynge of drynkyng glasses suche as be accustomable made in the towne of Morano and hath undertaken to teache and bringe uppe in the said Arte and knowledge of makynge the said drynkyng Glasses owre naturall Subjectes." He established the industry on a sure foundation, and from that time onwards the making of fine glasses was continued without interruption. Six glasses remain that are attributed to him, of which two are in this collection (Nos. 465, 466). Five of these are engraved with the diamond (see *Diamond Engraved Glasses of the Sixteenth Century*, Wilfred Buckley, 1929). One in the Musée de Cluny (Paris) bears the fleur-de-lis of France, the date 1578, and a scene of animals and trees, whilst one of those in my own collection has an almost identical scene, the Royal Arms of England and the date 1581. The remaining three glasses are dated 1580, 1583, 1586. Two of them have English inscriptions. There can be no doubt that all five were engraved by the same person. In the Huguenot Society's *Publications**—*Aliens in England*—there is a record, 1583, of an engraver on pewter and on glass, named Anthony de Lysle, who had come "from the dominion of the King of France." He may have engraved the glasses. The Cluny glass was in the possession of M. Marganne, of Poitiers, in 1864. If it is a French glass, as is suggested by W. A. Thorpe (*History of English and Irish Glass*), and if it and the other glasses were engraved by Anthony de Lysle, then the engraver must have been in France in 1578 and in England in 1580; but it seems probable to me, after a careful examination of the texture and tints of the glasses, that all five came from the same glass maker in England. The sixth glass attributed to Verzelini is a goblet, in the possession of the Duke of Northumberland, which is decorated in gold with English emblems.

Verzelini continued to work in England until 1592, when he waived the remainder of his privileges and retired to Downe, in Kent, where he died on 20 January 1606 at the age of eighty-four years, and was buried in the Parish Church. A commemoration brass was set up to his memory and to that of his wife, which still remains in the chancel.

On 5 February 1591/1592 Sir Jerome Bowes, the first Englishman to receive a monopoly, was granted a Licence for a period of twelve years, which appears to have lasted a year or two more,† to make drinking glasses "like unto such as be moste used made or wroughte in the said towne of Morano"; but, unlike Verzelini, Sir Jerome was required to import some glasses from Venice. A condition in his Licence was that he should "finde furnishe and provide to and for the noble men within her Majesties Realme . . . to drinke in good and sufficient store and quantity of faire, perfect good and well fashioned drinking glasses made or to be made with in the Cities or Townes of Venice or Morano Comonly called Venice glasses." There is a goblet in the Victoria and Albert Museum, engraved with the date 1602 and the name Barbara Potters, which may be one of the "Venice glasses" imported by Bowes. The date, 1602, lies within the period covered by his Licence; it is of fine quality, and one therefore assumes that it was not home made, for as Bowes was required to import Venetian glasses for the nobility it was

* Vol. VIII. In Vol. X (*Returns of Aliens in London*) the spelling de Lisle is found.

† Hartshorne, pp. 179, 180, and Appendix, Original Documents No. VIII.

obviously not expected that his home products could compete in quality with the glasses that he would import. The foot and stem of this glass are typically Italian and are very similar to those of several existing Venetian glasses of this period, two of which are in this collection.

V. EARLY STUART PERIOD

(1603-1660)

EARLY in the reign of James I further Licences were granted to Sir Percival Hart and (1608) to Edward Salter to make "all manner of drinking glasses and other glasses and glasse workes not prohibited by the former Letters Patentes." On 28 July 1610 Sir William Slingsby, with three others, obtained an important Patent for the erection of (*inter alia*) glass furnaces in which coal should be burnt instead of wood, which always had been used previously, and a further Patent was granted on 25 March 1611 to Sir Edward Zouche for making all manner of glasses for a period of twenty-one years.

On 19 January 1614/1615 another Patent was obtained by a group which included *Sir Robert Mansell*, who subsequently (1615-1618) bought his partners' interests. This Patent was declared void on 22 May 1623, and a new one was granted on the same day for fifteen years. This and other Patents owned by Mansell were very comprehensive, and in one way or another Mansell obtained a control of the industry in 1615 which he maintained until his death in or about 1653.

I know of only two glasses that it is possible to attribute to the early Stuart period. The first is the "Chesterfield Flute" on which are engraved the Royal (Stuart) Arms and those of Scudamore in a 'lozenge.' The lozenge is a heraldic device that signifies that the Arms are those of a maiden lady. This glass was until recently in the possession of the Earl of Chesterfield,* who has informed me that he is almost sure that it was at Holme Lacy (Herefordshire) when his grandfather inherited that property from the last of the Scudamores (1826), who was a distant relation. It seems to be impossible to ascertain for whom the glass was made, for although there was a Mary Scudamore who married Sir Giles Brydges (an ancestor of the Earl of Chesterfield) in or just before 1622, that lady had four sisters and her brother, the first Viscount Scudamore, had one daughter (Mary) and his son had a daughter (Mary). On the other hand, if the glass had descended to the Earl of Chesterfield in a direct line instead of having remained in the Scudamore family at Holme Lacy, it must then have belonged to the Mary Scudamore who married *c.* 1622. To judge from the decoration one would expect that the glass was made early in the XVII century. Although it shows Italian influence it is quite unlike the Italian or Dutch forms of the XVII century, and I believe it to be English. If it were made in England for the first Mary Scudamore it is of additional interest to note that Mansell had obtained in 1619 the services of Antonio Miotti—one of the best Muranese glass makers, who

* Thereafter in the collection of the late Sir Richard Garton and in 1935 loaned to the London Museum by the executors of the Garton Estate.—B. T. B.

remained with him until 1623—and that under the date 1618 the names of the following Venetian-born glass makers (who presumably were working for Mansell) occur in *Aliens Dwelling in the City and Suburbs of London*:* Angelo Barcaluso, Barnarden, Frauncis Rosse and Frauncis Booteso. It would appear that Venetian glass makers or their pupils were working along similar lines, at this period, on both sides of the Channel.

The second glass that may be attributed to this period is a small goblet that is in the collection formed by the late Mr. G. F. Berney.† It is impossible to attribute it to any definite date within the first three-quarters of the XVII century, but the probability is that it was made prior to 1660.

VI. RESTORATION PERIOD

(1660–1689)

(Nos. 468–476)

AFTER the Restoration of Charles II glass making was chiefly in the hands of the *Duke of Buckingham*, who seems to have had, directly or indirectly, an interest in all Patents granted after the King's accession in 1660 until 1674. Henry Holden and John Colenet received a Patent (6 September 1662), which was not confirmed;‡ Martin Clifford and Thomas Paulden received a Licence (10 November 1661), which was ratified as a Patent October 1662; and another Licence was granted to Thomas Tilson (19 October 1662) which was ratified as a Patent (4 September 1663) in his own name together with that of the Duke of Buckingham. In various ways, by purchase and by absorption, the Duke found means to control the industry from 1660 until 1674 very much as it had been controlled by Sir Robert Mansell earlier in the century (1615–c. 1653).

Two dated glasses of the Duke of Buckingham period exist which probably are English:

- (i) The "Royal Oak" glass dated 1663, the property of Mr. Joseph Bles,§ now on loan at the Victoria and Albert Museum.
- (ii) An odd shaped Roemer dated "August the 18th 1663," in the British Museum.

It is possible that the first may have been made and decorated in Holland, for similar glasses were made there at that time and similar engravings were done there too. (No other glass with such engraving is attributed to an English glass house except a 'flute' glass belonging to the City of Exeter which Mr. W. A. Thorpe|| ascribes to England, an attribution which seems to me not only without foundation but which is contradicted by the appearance of numbers of existing

* *Publications of the Huguenot Society*, Vol. X, Pt. III, p. 217.

† In 1936 in the collection of Mr. D. H. Bevers.—B. T. B.

‡ Hartshorne, pp. 220, 221.

§ In 1935 this goblet passed into other possession.—B. T. B.

|| *A History of English and Irish Glass*, p. 106.

Dutch glasses of this period, which are identical in form, similarly decorated and engraved in the same manner.) The second is unlike in form and in decoration any Continental examples known to me, although it does resemble one of the forms especially ordered by a London glass merchant, John Greene, from Morelli of Murano (1667-1672) (copies of his orders and drawings are in the British Museum), which indicates that it was a popular English shape. It may well be English, as one would expect that were it Italian it would have been better formed, particularly in the curves of the bowl. The plain undecorated glass, No. 468 in this collection, is undoubtedly English, and was probably made between 1665 and 1675, but this attribution, unfortunately, cannot be made with certainty.

George Ravenscroft, who obtained a Patent, on 16 May 1674, to make a "perticuler sort of Christaline Glasse" for the space of seven years, working with an Italian, *Da Costa*, in London, in 1673 and from the following year in Henley-on-Thames, revolutionized the glass industry of the world by his invention of glass of lead which, at that time and for long after, was known as 'flint glass.' After he believed that he had perfected his product it was advertised (1676) that his improved glasses would be 'sealed,' and by an agreement with the Glass Sellers Company, 29 May 1677, he stated that the mark on the seal would be a Raven's Head. Ravenscroft died in May 1681, a few days before the expiration of his Patent. Of his glasses sealed with a Raven's Head seven examples are now known, of which two are in this Collection (Nos. 472, 473).

On 22 February 1681/1682, nine months after Ravenscroft's death, Hawley Bishop, who had worked with Ravenscroft, signed an agreement with the Glass Sellers Company to produce glass for them at Ravenscroft's glass house in the Savoy, London. At this time other makers were 'sealing' their glasses. The last reference to Bishop is in April 1688, although the lease of his glass house did not expire until 1702.

After the Ravenscroft Period the making of glass became much more general and the names of the particular makers are now of less historical interest. Comparatively few glasses remain that are attributed to the period between the date of Ravenscroft's Patent (1674) and the accession of William and Mary in 1689.

VII. PERIOD OF WILLIAM AND MARY AND OF QUEEN ANNE

(1689-1714)

(Nos. 477-486)

DA COSTA, who had worked with Ravenscroft, appears to have been the last of the Italians who were prominent in the industry. Whilst the direct Italian influence survived for some years, the fact that lead glass was less amenable to manipulation than the material which had been used before had a direct bearing on the forms that were produced as its use became more general.

The glasses became more sturdy, although the frequent use of applied decoration survived until about the end of the XVII century. A little before this the heavy baluster stemmed wine glasses had been introduced. The shapes of the baluster stems were evidently adapted from three distinct earlier Venetian types of stems or supports for the bowls:

- (i) The urn (No. 482).
- (ii) The true baluster (No. 493).
- (iii) The stems with two or more knops (No. 485).

During the earlier part of this period the bowls were deep and the stems comparatively short, but after (say) 1700 the stems were lengthened at the expense of the bowls. (No. 486.)

VIII. GEORGIAN PERIOD

(1714-1830)

(Nos. 487-591)

THE Treaty of Utrecht, 1713, which encouraged foreign trade, and the advent of a German king, George I, in the following year, had a gradual but lasting effect on English glass. As a result of foreign influence different forms of bowls and variations in the shapes of stems were introduced, the tendency being to make them neater and more refined than those which had been in vogue after the adoption of glass of lead.

During the XVI century and until the last few years of the XVII century any decoration on glass had been confined to engraving with the diamond point, but from shortly before 1700 German glass cutters and engravers with the wheel visited London for short or long periods. Records of their visits and achievements are scanty, though German imported "cut and carved" glasses are mentioned in an English advertisement of 1709. 'Diamond-cut flint' (i.e. English) glasses (Nos. 503, 504) were being offered for sale in London in 1719 and 'scallop'd' glasses (glasses with rims cut in an uneven line) were in use and were freely advertised in 1735. From the period of the visits of the German glass workers glass was both cut and engraved in England, although cut glass did not achieve its greatest renown until the last quarter of the XVIII century, and wheel engraving does not appear to have become common before 1742 (Nos. 499, 500, etc.). Early wheel-engraved examples are usually decorated by scrolls and arabesques which gave way, about 1745, to floral arabesques or to natural flowers which apparently gave the name to 'flowered glasses' (Nos. 527, 533, 544). The best period of wheel-engraving may be put between 1740 and 1765.

Baluster stemmed glasses, although altering materially as time passed, remained in fashion until the middle of the XVIII century, and were made as late as 1768. They were superseded by glasses with *air threads in the stem* which were then known as 'wormed' glasses (No. 511). No doubt they had been

made for some years before they are specifically mentioned as of general manufacture in an entry in the *South Shields Glass House Day Book* on 12 May 1746. There are advertisements of 1737 which appear to refer to this type of glass as "curiosities"; they may have been made at a date earlier than 1737. Their manufacture was encouraged by the Excise Act of 1745, which heavily taxed the ingredients used by the glass maker and consequently to a large extent discouraged the making of the heavier baluster stemmed glasses.

The air twist stems seem to have gone out of fashion about 1760, when in their turn they gave place to stems in which were *twists of opaque white glass*, which were then known as 'enamelled' glasses (Nos. 550-554, etc.). Coloured* twists were made by the early Romans, and again in the XVI and XVII centuries by the Venetians, but neither Romans nor Venetians used them in stems; in the Low Countries they were used in the stems of wine glasses for some time before they were made in England. Here they were advertised in 1747, but they do not appear to have become popular until 1750. They were the most fashionable type of glass until the passing of the Excise Act of 1777, when they became subject to special taxation. Occasionally examples are seen in which one or more colours other than white (Nos. 559-561) or a combination of opaque white and air twists were used (Nos. 535, 536).

Glass vases, candlesticks, tea bottles, etc., made entirely of *opaque white glass* were made in Bristol first between 1755 and 1760. Many of these were decorated in colours, the most famous decorator being Michael Edkins (No. 540). Opaque white glass was made by the Venetians as early as the XVI century and by the Germans in the century following.

Glasses painted with coloured enamel (Nos. 562-575) are mentioned by Dossie in 1758. There was more than one such decorator, but the best known and the most skilful was William Beilby, Junr. (his father died in 1765), who worked in Newcastle with his sister Mary between 1762 and 1778. Most of his glasses are unsigned, but there exist about six signed examples, of which two are in this collection (Nos. 562, 565). The wine glasses that he decorated were, with few exceptions, those with opaque white twists in the stems as would be expected during the period of his work.

Wine glasses with faceted stems came into frequent use towards the end of the third quarter of the century (Nos. 555, 556).

By the close of the eighteenth century the earlier forms had gone quite out of fashion. Although there are a few glasses in this collection of this period and a little later, no attempt has been made to include more than a few representative examples.

21 July 1932

* The expression as applied to glass—which is itself colourless—is used by the writer to include opaque white.

THE PLATES

ERRATA

Plate 4	Read numbers in reverse order
Plate 24	Read 136 (C. 178—1936)
Plate 27	Read 145 (C. 187—1936)
Plate 54	Read numbers in reverse order
Plate 55	Read numbers in reverse order
Plate 56	Read numbers in reverse order
Plate 57	Read 218 (C. 260—1936)
Plate 58	Read 217 (C. 259—1936)
Plate 70	Delete 'a'
Plate 72	Read 254 (C. 319—1936)
Plate 76	Delete 265 (C. 333—1936)
Plate 78	Read numbers in reverse order
Plate 86	Delete 'a'
Plate 103	Read numbers in reverse order
Plate 123	Read 361 (C. 301—1936)
Plate 139	Read 385 (C. 439—1936)
Plate 140	Read 408 (C. 462—1936)
Plate 149	Read 372 (C. 426—1936)
Plate 151	Read numbers in reverse order
Plate 155	Read numbers in reverse order
Plate 156	Read numbers in reverse order
Plate 160	Delete '8a'
Plate 166	Read 520 (C. 578—1936)
Plate 180	Delete 'a'



1

21 (C. 124 - 36)



2

50 (C. 106 - 36)

22 (C. 107 - 36)



3

38 (C. 90 - 36)

39 (C. 91 - 36)

40 (C. 92 - 36)



4

61 (C. 102 - 36)

60 (C. 101 - 36)

59 (C. 100 - 36)



5

63 (C. 112 - 36)



6

62 (C. 103 - 36)

66 (C. 104 - 36)











11

80 (C. 138 - 36)



12

81 (C. 139 - 36)



13

77 [C. 128 - 36]



14

89 [C. 134 - 36]







17

104 [C. 681 - 36]





19

121 (C. 162-36)



20

123 (C. 164-36)



21

122 (C. 163 - 36)



22

130 (C. 172 - 36)



23

134 (C. 176 - 36)



24

Y u. A Cot. No. 136



25

138 (C. 180 - 36)



26

143 (C. 185 - 36)



27

187 (C. 187 - 36)



28

158 (C. 200 - 36)

144 (C. 186 - 36)



29

163 (C. 205 - 36)

C. — 36

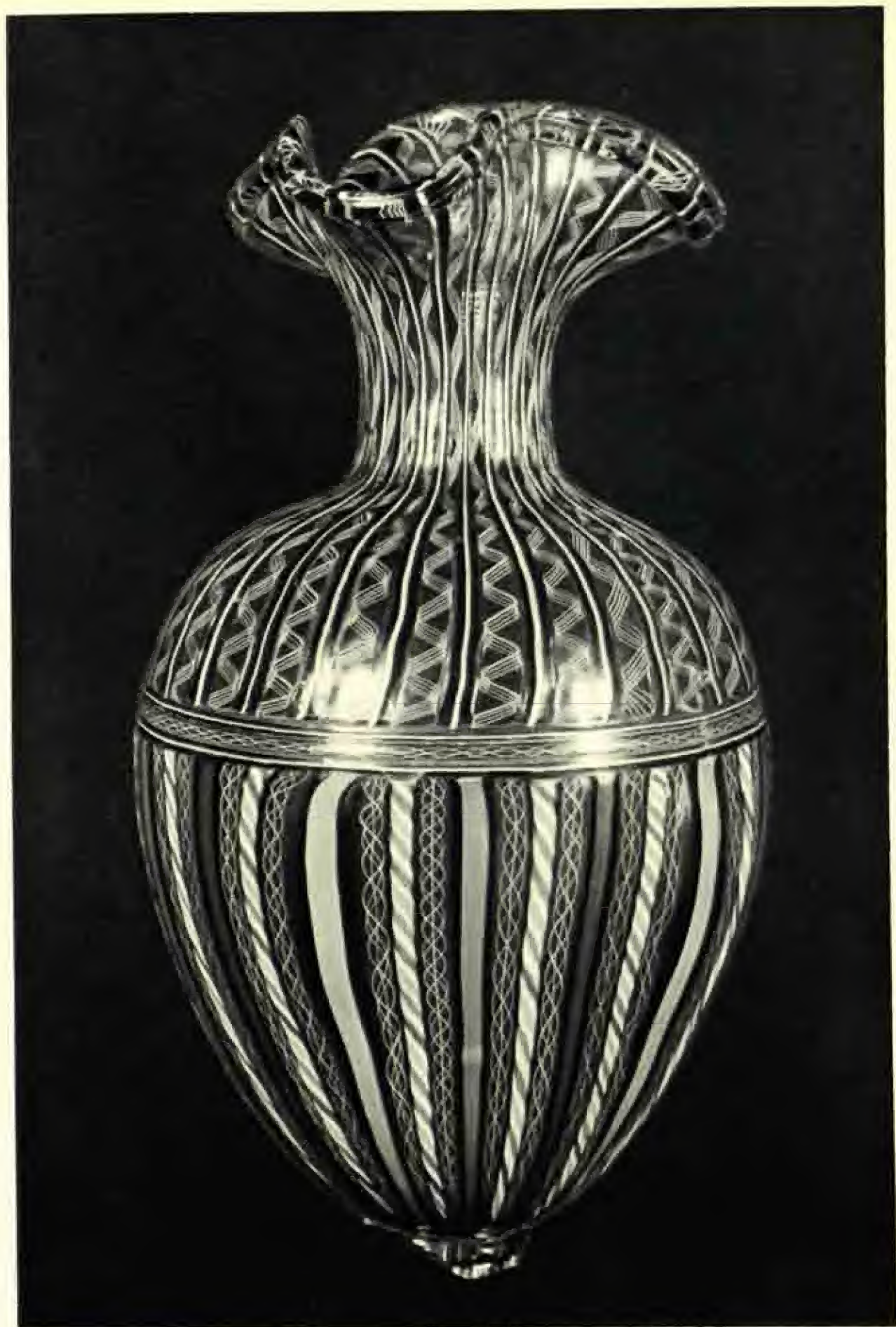
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30

150 (C. 192 - 36)











35

169 (C. 211 - 36)



36

170 (C. 212 - 36)





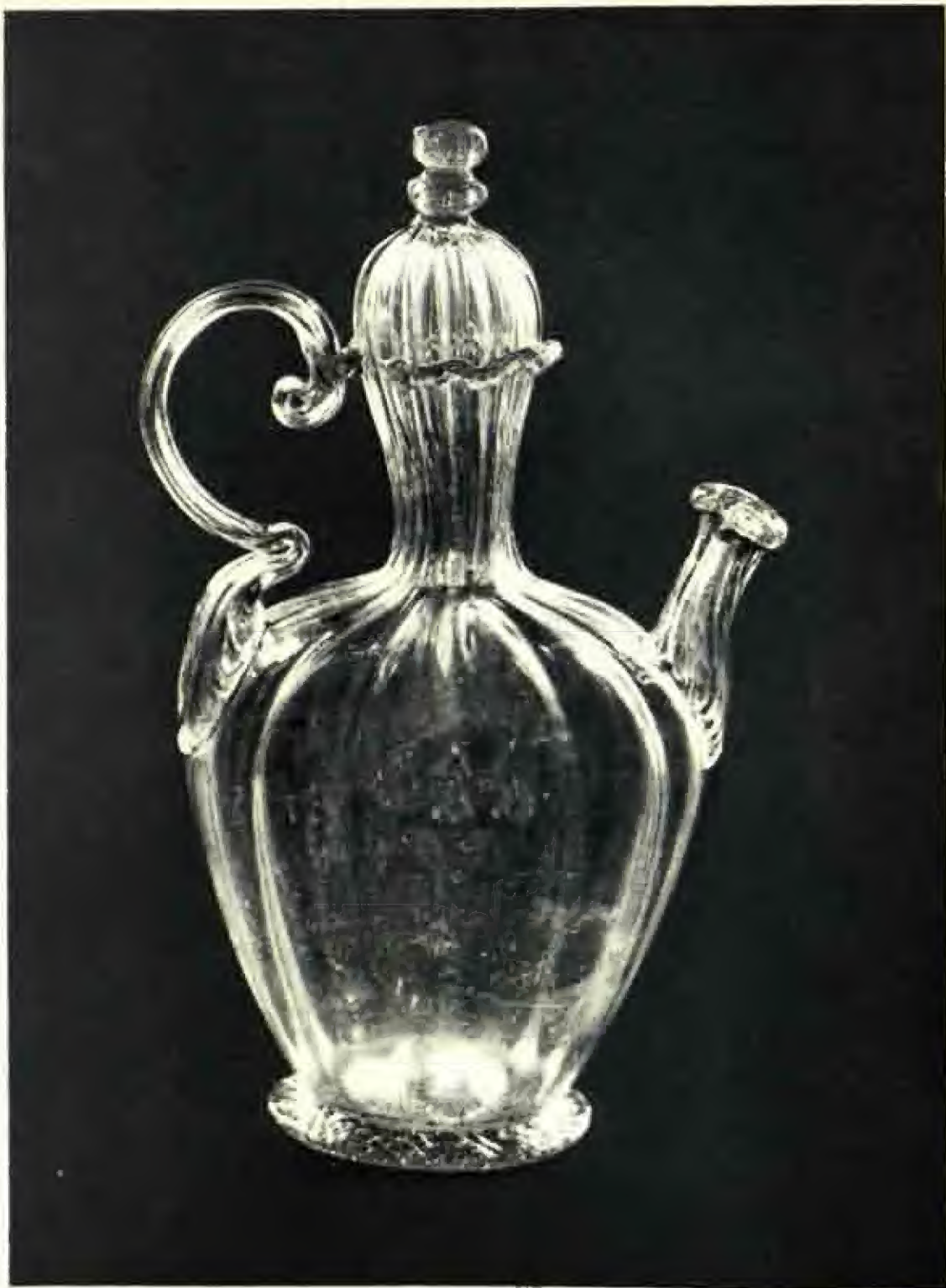
















46

184 (C. 226 - 36)



185 (C. 227 - 36)



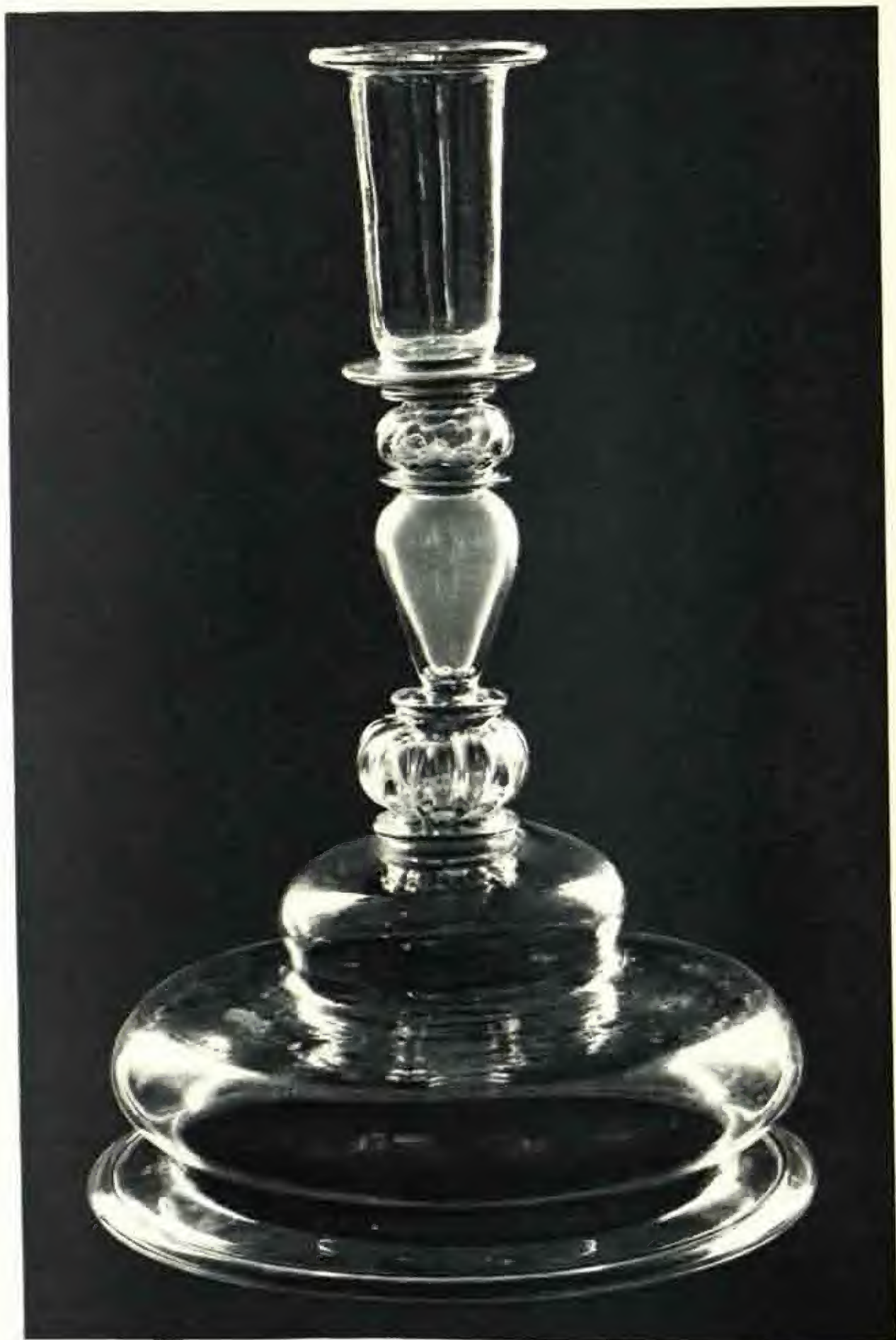
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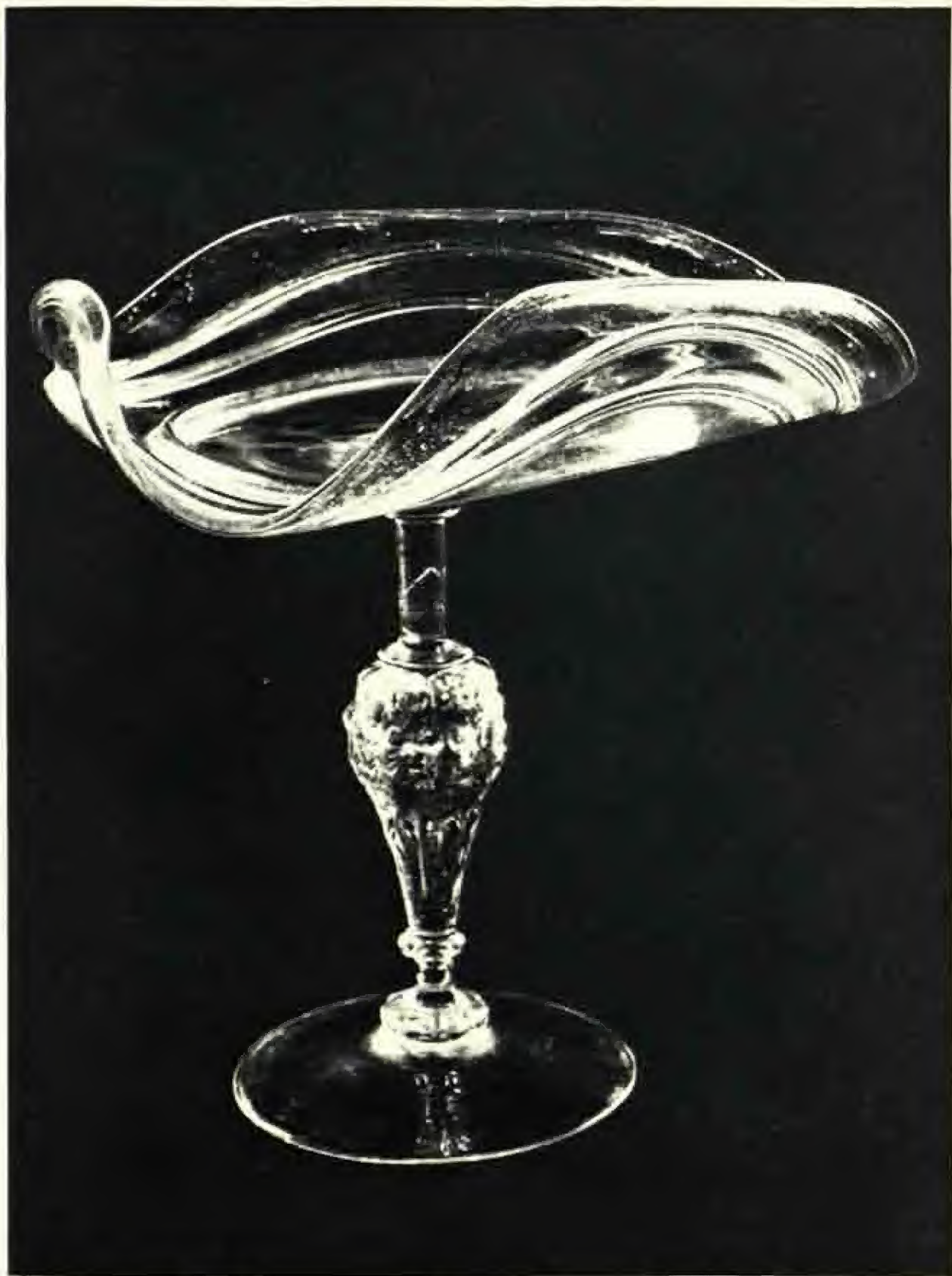
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187 (C. 229 - 36)













53

211 (C. 253 - 36)

212 (C. 254 - 36)

197 (C. 239 - 36)



54

203 (C. 245 - 36)

202 (C. 244 - 36)

201 (C. 243 - 36)



55

206 (C. 248 - 36)

205 (C. 247 - 36)

204 (C. 246 - 36)



56

229 (C. 271 - 36)

228 (C. 270 - 36)













62

263 (C. 331 - 36)



63

245 (C. 310 - 36)



























76

266 (C. 334 - 36)

267 (C. 335 - 36)

265 (C. 333 - 36)



77

269 (C. 338 - 36)

269 (C. 337 - 36)



78

270 (C. 339 - 36)

272 (C. 341 - 36)

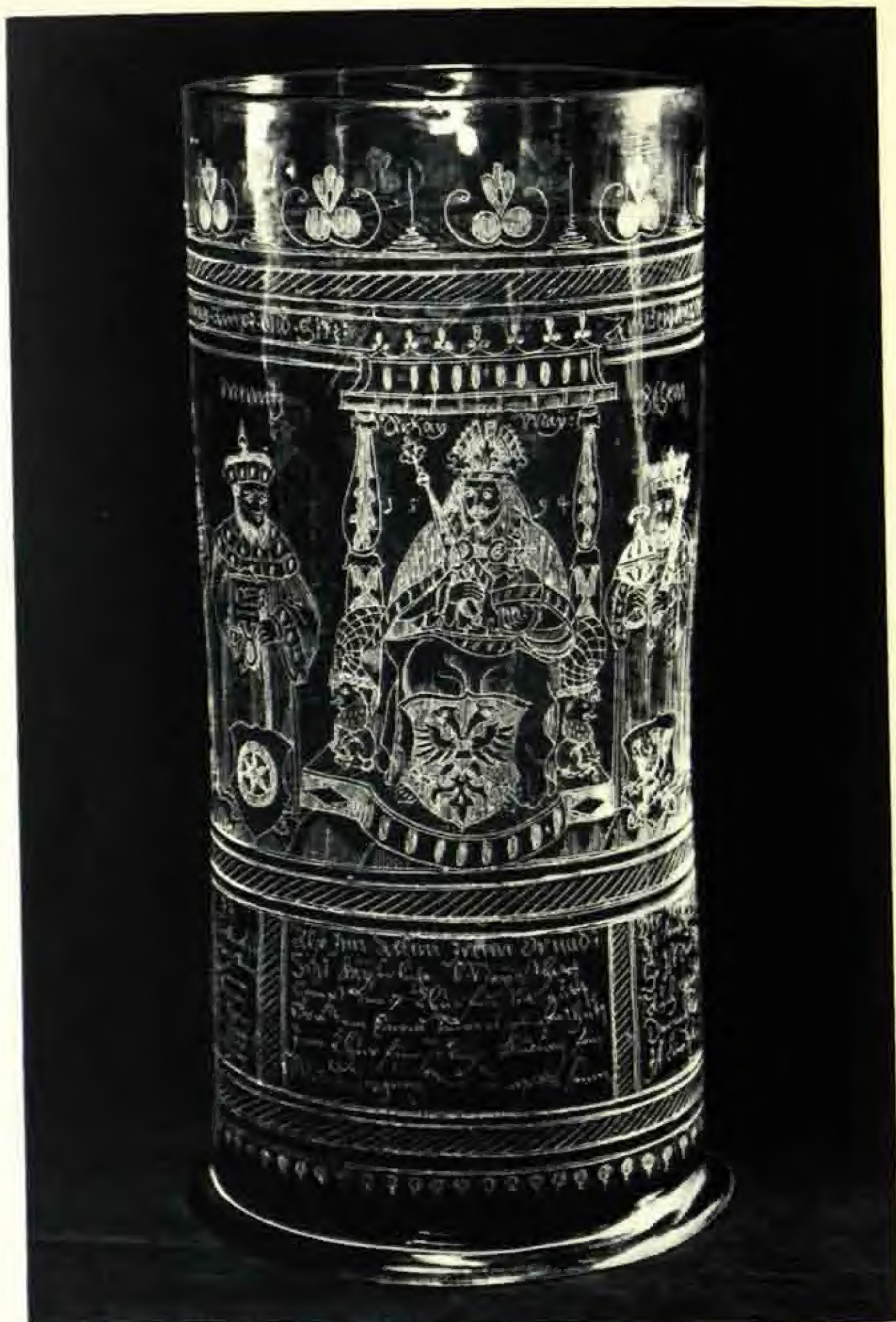
271 (C. 340 - 36)



















87

281 (C. 350 - 36)



88



89

283 (C. 352 - 36)



284 (C. 353 - 36)

90









94

292 (C. 361 - 36)



95

292 (C. 361 - 36)



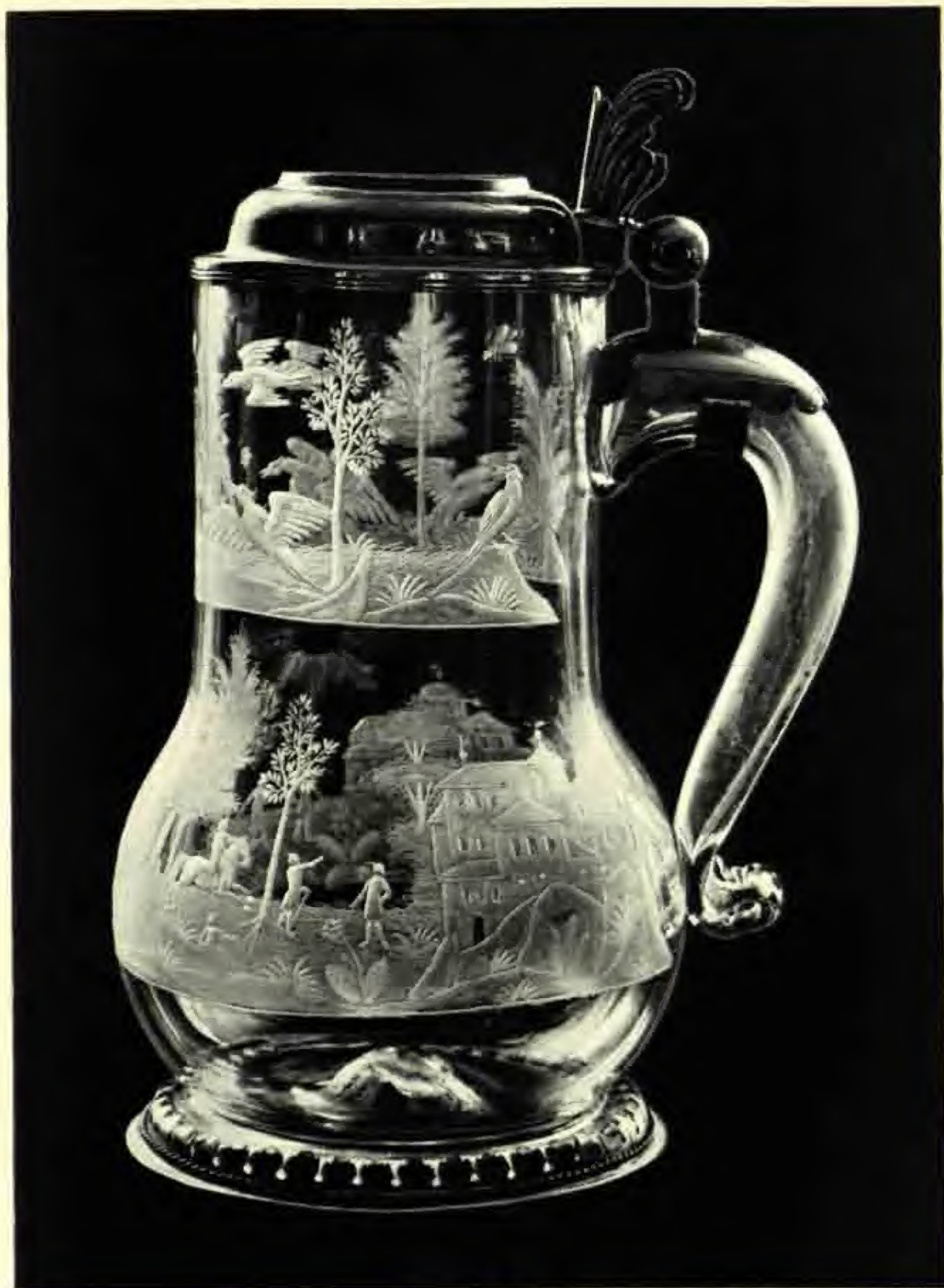
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293 (C. 362 - 36)



97

293 (C. 363 - 36)









101

305 (C. 375 - 36)

315 (C. 391 - 36)



102

314 (C. 390 - 36)

314 (C. 391 - 36)



103

330 (C. 406 - 36)

331 (C. 407 - 36)



104

312 (C. 386 - 36)

312 (C. 387 - 36)







































123

261 (C. 301 - 36)



124

369 (C. 423 - 36)





127



368 (C. 422 - 36)

128



129

375 [C. 429 - 36]



130

372 [C. 426 - 36]



















139

408 (C. 462 - 36)



140

385 (C. 439 - 36)



141

390 (C. 444 - 36)



142

410 (C. 464 - 36)



















151

410 (C. 464 - 36)

386 (C. 440 - 36)

409 (C. 463 - 36)



152

411 (C. 465 - 36)

411 (C. 466 - 36)







155

516 (C. 574 - 36)

435 (C. 491 - 36)



156

441 (C. 497 - 36)

440 (C. 496 - 36)





















166

520 [C. 548 - 36]



167

544 [C. 602 - 36]









171

565 (C. 623 - 36)



172



173

567 (C. 625 - 36)



174

580 (C. 641 - 36)

579 (C. 640 - 36)

580 (C. 641 - 36)





176

578 (C. 639 - 36)



177

577 (C. 637 - 36)









CATALOGUE OF THE
WILFRED BUCKLEY
COLLECTION OF GLASS

I. MESOPOTAMIAN

1. IMAGE OF A WOMAN (? MESOPOTAMIAN GODDESS), 4.5 cm. long, of decomposed glass.

2000-1700 B.C.
C. 68-1936*

2. FOUR FRAGMENTS:

- (i) 1.5 cm. long, with inlaid palmate decoration.
- (ii) bead, 2.1 cm. long.

(iii) translucent chip, 1.8 cm. long, of deep blue colour.

(iv) corrugated fragment, 1.7 cm. × 1.7 cm.

1500-1450 B.C.
C. 152 to 152C-1936

Excavated in 1931 by R. P. S. Starr of Harvard University at Nuzi near Kirkuk, Iraq.

II. EGYPTIAN

A.—LATTER PART OF THE XVIII DYNASTY (XV-XIV CENTURY B.C.)

3. BEAD AND FOURTEEN FRAGMENTS. The largest piece is 4.7 cm. long. Six of the fragments and the bead are of dark blue glass; three of clear turquoise blue; two of opaque turquoise blue; two of opaque jade green and one of cloudy white glass. This last (shown in the photograph against a dark background) is of a form usually supposed to be an earring and has a brown thread sunk in its flattened side. Two of the dark blue fragments have a design in white and brownish yellow incorporated into their surfaces. One of the clear blue pieces is delicately shaped and has three white threads (like the laticinio of the Italians) in its surface.

Tel-el-Amarna.

Last quarter of XIV century B.C.

These fifteen fragments were dug up on the side of Tel-el-Amarna by the Egypt Exploration Society and date from the reign of Amenhotep IV, who assumed the name of Ikhnaton and who built the city of Akhetaton which lasted only a few years. The ruins of it are now known as Tel-el-Amarna. According to some authorities, Amenhotep IV came to the throne in 1375 B.C., and reigned rather more than seventeen years.

B. T. B.

C. 698 to 712-1936

B.—XXVI DYNASTY TO ROMAN TIMES (VII CENTURY B.C.-I CENTURY B.C./I CENTURY A.D.)

VESSELS MADE ON A CORE

4. AMPHORA, 8.9 cm. high. The ground and handles are dark blue. Around the

body are yellow and turquoise zigzags and yellow bands.

VII century B.C.-I century B.C./I century A.D.

C. 57-1936

5. ALABASTRON of dark blue glass, 11.6 cm. high, tapering from 2.75 cm. at the base to 2 cm. immediately below the neck. It is ornamented by a spiral band that, below, is yellow and turquoise and, above, becomes yellow only, changing from zigzag to simple. Below the spiral are two plain narrow circular bands, one yellow the other turquoise. There are two blue handles. Around the lip is a yellow band.

VII century B.C.-I century B.C./I century A.D.

C. 59-1936

6. AMPHORA of dark blue glass, 6.7 cm. high. It is ornamented with alternating turquoise and yellow chevrons above which is a yellow band that encircles the body five times. Below the chevrons are two circular bands, one turquoise the other yellow.

VII century B.C.-I century B.C./I century A.D.

C. 58-1936

7. ALABASTRON of dark blue glass, 14.6 cm. high, tapering from 3.3 cm. at the base to 2.9 cm. immediately below the neck. It is ornamented by a spiral band that below is yellow and turquoise and, above, becomes yellow only, changing from zigzag to simple. Below the spiral is a double circular narrow yellow band.

* These numbers are the official reference numbers of the Victoria and Albert Museum.

There are two blue handles. Around the lip is a yellow band.

VII century B.C.—I century B.C./I century A.D.

C. 60—1936

- 8 FRAGMENT OF AN ALABASTRON, 9.5 cm. long, of dark blue glass ornamented with a pattern in yellow.

VII century B.C.—I century B.C./I century A.D.

C. 61—1936

- 9 ALABASTRON, 13 cm. high, decorated with a design in yellow

VII century B.C.—I century B.C./I century A.D.

C. 65—1936

C.—I CENTURY B.C. OR PERHAPS EARLIER.
PROBABLY ALEXANDRIAN WORK.

MOSAIC FRAGMENTS

- 10 PORTION OF A FIGURE, 5.7 cm. long, in four pieces. The face is turquoise blue, the hood dark blue; the body is composed of yellow, white, black, red, and blue strata

Ptolemaic.
C. 64—1936

- 11 DISC of columnar mosaic glass, 2.2 cm. by 1.6 cm., decorated with a woman's head in brown and white on a turquoise blue ground.

Perhaps made in Alexandria. Augustan Period.
C. 62—1936

- 12 SIX FRAGMENTS OF MOSAIC GLASS.

(i), (ii) Irregular in shape, each about 3.8 cm. long and .48 cm. thick. Black background with loose floral designs in green, red, blue, and white that do not penetrate through the matrix mosaic.

(iii) A piece of mosaic rectangular block, 1.9 cm. long, .79 cm. thick. The formal design with lotus leaf, etc., within a border is made of sections of columnar rods of various patterns in yellow, white, red, black, and blue, fused together upon a black base.

(iv) A piece 1.6 cm. long, 1.4 cm. high, .48 cm. thick. The black outline of the design penetrates the white matrix. The red addition is lightly embedded in the surface.

(v) A section, 1.6 cm. in diameter, of a circular columnar rod made up of

canes so arranged as to form a design of eight black-edged yellow petals on a red ground radiating from a grey-blue centre and enclosed by a grey ring inside a black ring.

- (vi) A 1.9 cm. square, .32 cm. thick, of blue matrix penetrated by a delicate design in white which on the upper surface is picked out with yellow lightly embedded.

Perhaps made in Alexandria. Augustan Period.
C. 63 to 63c—1936

- 13 HEXAGONAL FLAT SLAB, 3.8 cm. across and .32 cm. thick, of mosaic glass with design in white, red, yellow, and green on a blue background built up of coloured canes.

Alexandria. Augustan Period.
C. 66—1936

- 14 TWO FRAGMENTS OF MOSAIC GLASS, about 3.8 cm. and 4.4 cm. long, and .95 cm. thick, in which mosaic pieces are embedded in a brown matrix in such a way that the design does not penetrate the slabs uniformly. The prevailing colours are brown, blue, white, and yellow, the whole being iridescent.

Roman Period.
C. 67, 67a—1936

D.—ROMAN PERIOD

I CENTURY B.C./I CENTURY A.D.
PROBABLY ALEXANDRIAN WORK

RINGS

- 15 FOUR IRIDESCENT RINGS, respectively 8.6 cm., 6 cm., 5.4 cm., and 5.1 cm. in diameter and 1.6 cm., 1.4 cm., 1.3 cm. and .48 cm. deep.

Probably Alexandrian. Roman Period.
C. 115—116—1936

E.—EARLY EGYPTIAN TECHNIQUE AND MATERIALS

- 16 SMOOTH BEAD, 3 cm. long, which tapers towards each end from a diameter of .5 cm. at the centre. It is dark grey with light striations and has an opaque white spiral band running its entire length.

C. 70—1936

- 17 IRREGULAR BEAD, about 2.5 cm. in diameter and 2.2 cm. high, studded with a number of small circular green glass pellets.

C. 71—1936

- 18 TRANSLUCENT BEAD, the colour of lapis lazuli, 2.2 cm. in diameter and 1.9

cm. high, studded with red and green pellets.

C. 72—1936

- 19 BEAD, 2.5 cm. in diameter, with brown cartouches on which are small blue spots encircled with white. (Broken.)

Phoenician.

C. 73—1936

These beads (Nos. 16-19) came from Peking, and were recovered from tombs in China.

- 20 CYLINDRICAL BEAD, of dark blue 'pâte de verre,' 5.1 cm. long and 1.1 cm. in diameter. Encircling it are inlaid bands of white. Between the first and second and the third and fourth bands are a number of inlaid 'eyes' of blue or yellow, usually on a white ground, set in a geometrical design.

Phoenician.

C. 74—1936

III. ROMAN

A.—EARLY ROMAN PERIOD

I-III CENTURY

- 21 CUP of thick amber-coloured glass, 6.35 cm. high and 11.75 cm. in diameter at the mouth. On the inside, near the rim, are two wheel-cut circles.

Found at Kertch.

I-III century.

C. 124—1936

- 22 AMPULLA, 9.5 cm. high, with handle, of honey-coloured glass. The body is blown and moulded in relief with a conventional design of straight stalks and leaves, above and below which is a formal petal design.

Perhaps Emmon.

I-III century.

C. 107—1936

- 23 *VASE, 13.3 cm. high, four deep depressions in the body which form four concave sides.

I-III century.

C. 75—1936

- 24 *VASE, 17.15 cm. high.

I-III century.

C. 76—1936

- 25 *VASE, 14 cm. high.

I-III century.

C. 77—1936

- 26 *SMALL URN, 7.6 cm. high. The mouth is 8.9 cm. in diameter. Around the middle of the bowl is a lathe-cut groove between two lines.

I-III century.

C. 78—1936

- 27 *VASE, 13.65 cm. high. The lower, globular part is delicately spirally moulded. The upper and lower parts were made separately: at their junction the base of the upper part closes the lower except for a small hole.

I-III century.

C. 79—1936

- 28 *VASE, 12.1 cm. high.

I-III century.

C. 80—1936

- 29 *UNGUENTARIUM, 17.8 cm. high.

I-III century.

C. 81—1936

- 30 *SMALL VASE of thick glass, 5.1 cm. high.

I-III century.

C. 82—1936

- 31 *UNGUENTARIUM, 19.4 cm. high.

I-III century.

C. 83—1936

- 32 *VASE, 8.6 cm. high.

I-III century.

C. 84—1936

- 33 *UNGUENTARIUM, 14 cm. high.

I-III century.

C. 85—1936

- 34 *VASE of blue glass, 8.8 cm. high.

I-III century.

C. 87—1936

- 35 *VASE of blue glass, 6.2 cm. high.

I-III century.

C. 86—1936

- 36 *BOTTLE of blue glass, 8.2 cm. high.

I-III century.

C. 88—1936

- 37 *BOTTLE, 9 cm. high, with applied flange at the top. Two-lobed handle applied to the shoulder of the body and the top of the neck (where it has been pinched up).

I-III century.

C. 89—1936

Glasses No. 34-37 were a gift to my husband for his collection, but were only received after his death.—B. T. B.

- 38 CUP, 8.3 cm. high. Around the outside are a number of slight lathe-cut lines.

I-III century.

C. 90—1936

* The whole surface of these glasses is iridescent.

- 39 SQUARE BOTTLE, 16.2 cm. high, with three-lobed applied handle.
I-III century.
C. 91—1936
- 40 CUP, 7.6 cm. high and 10.2 cm. in diameter at the mouth. On the side are three small deep-green bosses.
I-III century.
C. 92—1936
- 41 *BOWL, 15.9 cm. in diameter and 5.1 cm. high, of thick glass. The under side is heavily moulded with flutings.
I-III century.
C. 93—1936
- 42 *BOWL, 14.6 cm. in diameter and 4.1 cm. high. Around the inside are two lathe-cut lines.
I-III century.
C. 94—1936
- 43 *BOWL, 15.6 cm. in diameter and 4.8 cm. high. Around the inside near the rim and towards the base are lathe-cut lines.
I-III century.
C. 95—1936
- 44 CLEAR BOTTLE, 8.95 cm. high and 5.45 cm. in diameter. Starting from underneath, a latticino band winds around until it reaches the neck. It forms part of the glass of the body until it reaches the neck where it is finer and is raised and is distinctly above the surface.
I-III century.
C. 96—1936
- 45 DISH, 3.8 cm. deep, 11.4 cm. in diameter at the top and 5.4 cm. at the base where there is an applied ring. The edge is folded from above and has applied, at either side, a wheeled strip.
I-III century.
C. 97—1936
- 46 IRIDESCENT GREEN BOTTLE, 25.4 cm. long.
I-III century.
C. 98—1936
- 47 DISH, 16.2 cm. in diameter, 3.2 cm. deep. The base is an applied ring 8.3 cm. in diameter. The under side of the flange is thickened into rings.
I-III century.
C. 99—1936
- 48 JUG, 12 cm. high, of blue opaque glass. a "dragged" design of yellow and putty-coloured glass is impressed into the neck and body. Opaque white handle.
Excavated in Spain. Perhaps Islamic and made in Spain, VIII century or after. Or it may have been made in (or imported into) Spain during the period of the Roman Empire.
C. 105—1936
- 49 TAZZA, 5.7 cm. high and 21.5 cm. in diameter at its widest part, on a low foot. The flattened, irregular shaped bowl is made of two sections, the upper having occasional blue streaks below the surface, the lower being decorated on the under side with yellow and white opaque swags that are lightly inlaid.
Excavated in Spain. Perhaps Islamic and made in Spain, VIII century or after. Or it may have been made in (or imported into) Spain during the period of the Roman Empire.
C. 111—1936
- 50 BLOWN AND MOULDED BEAKER of honey-coloured glass, 12.7 cm. high, 6.35 cm. in diameter at the top. Covered with hollow bosses.
I-III century.
C. 106—1936
- 51 MILLEFIORI BOWL, 9.8 cm. in diameter, 3.65 cm. high, 4.6 cm. in diameter at the ringed foot. The predominant colours are yellow and blue.
I-III century.
C. 108—1936
- 52 MILLEFIORI BOWL, 9.2 cm. in diameter, 4.1 cm. high, 3.8 cm. in diameter at the ringed foot. It is made with red, blue and white canes, the predominant colour being blue.
I-III century.
C. 109—1936
- 53 BOWL of light blue glass, 9.2 cm. in diameter, 3.8 cm. high, 4.1 cm. in diameter at the foot. The interior has been polished with a wheel.
I-III century.
C. 110—1936
- 54 DISH, 24.8 cm. in diameter and 4.4 cm. high. On the under side are applied two rings, one 14 cm., the other 8.6 cm. in diameter.
I-III century.
C. 113—1936
- 55 VASE, 13.5 cm. high, of greenish glass.
I-III century.
C. 119—1936

* The whole surface of these glasses is iridescent.

- 56 VASE of heavy light-green glass, 7.5 cm. high.

I-III centuries.

From the Leopold Seligmann Collection.

In the British Museum is a vase similar in form, there described as an "aryballus or gourd-shaped oil flask," probably Syrian, I century, found with pottery near Richborough, Kent.

C. 121—1936

- 57 VASE, 4.4 cm. high, of greenish glass. Underneath the rim are two handles, in one of which is a small metal hook

I-III century.

C. 122—1936

- 58 LAMP (green), in the form of a bowl 14 cm. deep, with a flat flange that has the edge folded from above. At the rim the width is 20.8 cm.

I-III century.

When used, it was probably supported by a tripod.

C. 123—1936

B.—LATER ROMAN PERIOD

III-IV CENTURY OR PERHAPS LATER

- 59 TWIN UNGUENTARIUM, 22.2 cm. high to the top of the handle. Wrapped around the body, which is 10.2 cm. high, is an extremely delicate thread. The handle is composed of three parts, and continued downwards with snake-like applications.

III-IV century, or perhaps later.

C. 100—1936

- 60 TWIN UNGUENTARIUM, 14 cm. long, of amber-tinted glass. It is formed by folding a single tube, which has a thread wrapped round it, back on itself.

III-IV century, or perhaps later.

C. 101—1936

- 61 PRAEFERICULUM of greenish glass, 20.3 cm. high. Around the neck is applied a delicate thread.

III-IV century, or perhaps later.

C. 102—1936

- 62 CINERARY URN, 7 cm. high, of purple glass, with applied fillet of green glass of zigzag form attached to the upper part of the bowl and to the lip.

III-IV century, or perhaps later.

C. 103—1936

- 63 URN-SHAPED VASE of light green glass, 9.5 cm. high and 9.8 cm. in diameter at the top, with two applied handles. The foot is drawn from the base of the bowl.

III-IV century, or perhaps later.

C. 112—1936

C.—LATE ROMAN OR FRANKISH PERIOD

IV OR V CENTURY

- 64 DISC, .32 cm. thick and 2.5 cm. in diameter, made in two layers, the lower of dark brown stone (?), the upper of glass, between which is a decoration in gold.

Stated to have been found at Memphis.

Probably IV century.

C. 69—1936

- 65 VASE, 14.5 cm. high. Surrounded toward the base by an applied zigzag blue fillet, above which is an applied blue thread that encircles the bowl six times. The neck is compressed to form an irregular shape, to which are applied six strips of blue glass.

IV or V century.

C. 120—1936

- 66 VASE, 12.7 cm. high, with applied decoration.

IV or V century.

C. 104—1936

D.—V. OR VI CENTURY

- 67 BEAKER or LAMP of honey-coloured glass, 18.4 cm. high. Decorated with bluish green bosses.

V or VI century.

From the Fouquet Collection. (No. 352.)

C. 125—1936

IV. ISLAMIC

A.—EARLY ISLAMIC PERIOD

- 68 BLUE-GREEN HEXAGONAL BOTTLE with round neck, 9.5 cm. high.

Dug up in Persia.

Persian.

C. 129—1936

- 69 FOUR-SIDED BOTTLE, 9.5 cm. high, with round neck. Of blue-black glass

with a white dragged decoration applied to the surface.

Dug up in Persia.

Persian.

C. 130—1936

- 70 OCTAGONAL BOTTLE with round neck, 7 cm. high, originally of colourless glass.

Dug up in Persia.

Persian.

C. 131—1936

- 71 ROUND BOTTLE, 10.8 cm. high, the body moulded with vertical rounded ribs, of semi-opaque blue glass.

Dug up in Persia.

Persian.
C. 132—1936

- 72 BOTTLE of green tinted glass, 9.9 cm. high, with a short neck which has been joined to the body which is not blown.

Possibly Persian.

Found with bronzes in a tomb in Laristan (Persia), in 1930.

C. 133—1936

- 73 FOUR TRANSLUCENT ALMOST ROUND GLASS BEADS, about 1.5 cm. in diameter, of which two are tinted light aquamarine blue and two very light straw colour.

Persian.

These were excavated in Laristan (Persia) with long earthenware beads, small bronze ornaments and ground round stones, all of which may have been component parts of a necklace.

C. 144 to 147—1936

- 74 BRACELET of light green glass, about 9.5 cm. in diameter, made of one twisted, round strand about 1 cm. in diameter.

Excavated in Persia.

C. 148—1936

- 75 BRACELET, 9 cm. in diameter, of green glass, flatter on one side than on the other. On the outer edge is a narrow applied opaque white ring with faint coloured marks that give it the appearance of being twisted. The rounded side, except at the inner edge, is covered with light blue enamel except for the space occupied by six four-sided red enamel lozenges about 2 cm. to 2.25 cm. long.

Obtained in Persia.

G. W. Murray found, on the site of Aidhab on the Nubian coast, fragments of somewhat similar bracelets, some of which are now in the possession of Dr. C. G. Seligman.—Royal Geographical Society's Journal, 1925. Aidhab was destroyed by the Sultan El Ashraf Bars-Bey (1422-28).

C. 149—1936

B.—PROBABLY IX CENTURY

- 76 OCTAGONAL BOTTLE, 9.2 cm. high and 5.1 cm. in diameter at the base, with a round neck on which an inscription is painted in brown lustre. On each of the panels is a moulded male figure. The lower surfaces of the moulded parts also

show brown lustre painting. Under the base is a moulded geometrical design.

Persian.

Exhibited at the Persian Exhibition, London, 1931.

C. 137—1936

C.—X TO XI CENTURY

PERSIAN ANALOGUES OF CUT GLASS OF THE FATIMID PERIOD

- 77 FLAT DISH (reconstructed from fragments, about one-third of which are missing) of translucent aquamarine blue glass, 19.5 cm. in diameter and 3.2 cm. deep, carved in relief on the under side. The design originally consisted of a series of medallions, each containing the figure of an animal and a bird in the centre. That the dish was probably blown is suggested by the thickening of the glass towards the centre.

End of X or beginning of XI century.

Persian.

C. 128—1936

- 78 FATIMID EWER (reconstructed from many fragments, about one-third of which are missing), 16.8 cm. high from bottom to rim of spout, of extremely thin horn-coloured glass. It is rounded at the bottom, with a carved flange near the base, which enables it to remain upright in sand or upon a rim-stand. On top of the handle are two confronting birds. The whole of the body is decorated with carving in deep relief. The entire vessel appears to have been carved from a block of glass.

End of X or beginning of XI century.

Persian.

C. 126—1936

- 79 BOTTLE, 24 cm. high, of horn-coloured glass. Both body and neck are decorated with coarse wheel-cut designs divided on the body into four panels with the head and neck of a bird in two of them.

Persian.

X-XI century.

C. 127—1936

- 80 FLAT DISH of semi-opaque blue glass, 16.5 cm. in diameter and 3.8 cm. deep, with a rolled edge, decorated on the under side with a coarse wheel-cut design.

Persian.

Dug up in Persia.

X-XI century.

Exhibited at the Persian Exhibition, London, 1931.

C. 138—1936

- 81 FLAT DISH of semi-opaque colourless glass, 21.6 cm. in diameter and 4.1 cm. deep, with a rolled edge, decorated on the under side with a coarse wheel-cut design.

Persian.

Dug up in Persia.

X-XI century.

Exhibited at the Persian Exhibition, London, 1931.

C. 139—1936

D.—XI CENTURY

MOULDED OR IMPRESSED GLASS

- 82 *CUP of thick, honey-coloured glass, 3.2 cm. high and 3.8 cm. in diameter, with four flattened sides, each decorated with a moulded circular ornament. The mouth is 1.6 cm. in diameter.

XI century.

C. 154—1936

- 83 *CUP, 4.8 cm. in diameter and 2.2 cm. deep, of light honey tint. The sides are decorated with six moulded ornaments.

XI century.

C. 155—1936

- 84 *DISH or CUP of amethyst-coloured glass, with impressed decoration, 6 cm. in diameter and 2.9 cm. deep, the opening being 4.45 cm. in diameter.

XI century.

C. 156—1936

- 85 *DISH of amethyst-tinted glass, with impressed decoration, 10.5 cm. deep, on a flattened base.

XI century.

C. 157—1936

- 86 *DISH of light emerald green, 8.3 cm. in diameter and 2.9 cm. deep, on a flattened base. The sides are decorated with a raised moulded design.

XI century.

C. 158—1936

E.—XII AND XIII CENTURIES

- 87 SHALLOW ROUNDED DISH of (originally) horn-coloured glass, 14 cm. in diameter and 3.8 cm. deep.

Probably Persian.

Dug up in Persia.

XII or XIII century.

C. 135—1936

- 88 OCTAGONAL CUP of yellow horn-coloured glass, 5.7 cm. high. Each of the

sides is so cut as to leave a simply decorated panel. (Broken and mended.)

Probably Persian, RATT.

Dug up in Persia.

XII-XIII century.

C. 136—1936

- 89 CUP WITH HANDLE, of opaque turquoise blue, 8.3 cm. high.

Persian.

XII-XIII century.

C. 134—1936

F.—XIII CENTURY

ENAMELLED GLASS

- 90 FRAGMENT, 12.7 cm. by 6.35 cm., of the upper part of a beaker. The upper portion shows a remnant of a band of red enamel on which are Arabic characters in gold, of which the translation is "Our Master, the Sultan." Below is part of a conventional design in red enamel and gold with parts of two male figures, one of which holds a glass which is in red enamel, and a red bird with yellow wings. There is also a large diamond-shaped lozenge in green enamel.

Probably Syrian.

XIII century.

C. 150—1936

- 91 FRAGMENT, 6.35 cm. by 4.45 cm., of the upper part of a beaker. Towards the top is a band with an inscription in blue enamel, of which the translation is "(he who) affirms (the religion)"—a royal title; below is a female head in gold with the features depicted in red.

Probably Syrian.

XIII century.

C. 151—1936

- 92 ZEMZEMIA or HOLY WATER SPRINKLER, 15.2 cm. high, of manganese-coloured glass that appears almost black. Around it, at its greatest circumference (33.7 cm.), in white enamel letters bordered with gold, is an inscription (in Naskhi Mamelucks) of which the translation is "Glory to our Lord the Sultan the King EL ACHRAF ABI EL FATH OMAR son of the Sultan the King EL MOUZAFFAR" (a Sultan of Yemen). Above and below the inscription are bands of gold. On the shoulders are three circular decorations (the badge of the Sultan Omar) divided by gold lines to form triangles most of which are enamelled white or red; alternating with these circular decorations are winged decorations in red, light blue and white, surmounted by light blue crescents. Towards

* Some experts have thought these glasses to be Arabian.—B. T. B.

the base are three similar winged decorations. Between these decorations alternate three white irregular circles. Each detail of the decoration is edged with gold. Over the whole vessel there remain traces of gold decoration.

Probably Syrian. Late XIII century.

Omar the Sultan, for whom this must have been made, reigned over Yemen from July 1295 to November 1296.

See Le Monde Oriental, XXV, 1931. "Un Verre émaillé et doré d'inscription rasûlîde." Par Carl Johan Lamm.

C. 153—1835

G.—XVII CENTURY

- 93 BLUE CUP, 3.8 cm. high and 7 cm. in

diameter at the rim, on a small foot, decorated with a design in gold.

Persian. XVII century.

C. 140, 141—1936

Another similar blue cup not shown in the photograph.

- 94 SHALLOW BLUE SAUCER, 14 cm. in diameter, with a design in gold.

Persian. XVII century.

C. 142—1936

- 95 RECTANGULAR BOTTLE of blue glass, 10.8 cm. by 7.6 cm., and 14.6 cm. high. The four sides are decorated with a vase and flower sprays in gold; the shoulder and neck are similarly decorated.

Persian. XVII century.

C. 143—1936

V. CHINESE

A.—PERIOD OF THE HAN DYNASTY

(B.C. 206—A.D. 220)

- 96 IRIDESCENT DISC of green glass, 4.1 cm. in diameter, varying in thickness from .64 cm. to .95 cm. On the upper side is indented a Chinese character meaning "Footsoldier." Probably used as a pawn in the game of chess.

C. 678—1936

- 97 AMULET, 5.4 cm. long, in the form of a cicada.

C. 684—1936

- 98 PL, 11.75 cm. in diameter. Decorated with raised rice-grain pattern.

C. 685—1936

- 99 TRANSLUCENT BLUE BEAD, 2 cm. in diameter.

Perhaps period of the Han Dynasty.

C. 696—1936

- 100 BROWN EARTHENWARE BEAD, 1.5 cm. in diameter, studded with opaque white pellets, some of which have turquoise centres.

Perhaps period of the Han Dynasty.

C. 697—1936

B.—PERHAPS PERIOD OF THE T'ANG DYNASTY

(618—906)

- 101 SMALL OPENWORK FLORAL ORNAMENT (perhaps the head of a pin), 3.5 cm. by 2 cm.

C. 687—1936

- 102 SEAL, 3.8 cm. high, with characters incised beneath the base.

C. 676—1936

C.—PERHAPS PERIOD OF THE SUNG DYNASTY

(960—1279) OR EARLIER

- 103 BOWL of semi-opaque greenish horn-coloured glass, 17.5 cm. high, 25.4 cm. in diameter at its greatest circumference, with spiral fluting springing from the pontil mark. The bottom of the bowl is slightly convex to form a base.

C. 680—1936

- 104 HORN-COLOURED BOWL, 21.3 cm. high and 27.6 cm. in diameter at the rim, decorated with spiral fluting that springs from close to the pontil mark. The bottom is slightly pressed inwards.

C. 681—1936

D.—XVIII CENTURY AND LATER

- 105 YELLOW BOWL, 18.4 cm. high and 24.8 cm. in diameter, carved in relief. Beneath the bowl are engraved four Chinese characters, "Ch'ien Lung nien chih" (the reign-mark of the Emperor Ch'ien Lung, 1736—1795)

XVIII century.

C. 677—1936

- 106 BOWL of red and yellow opaque glass, 6 cm. high, 12.4 cm. in diameter.

XVIII century.

C. 679—1936

- 107 FOUR-SIDED VASE, 19.7 cm. high, light jade colour. The sides have raised panels. The base is flat.

XVIII century.

C. 683—1936

CHINESE GLASS

- | | |
|---|--|
| <p>108 AMETHYST GLASS PIN, 13.65 cm. long, with a square head with moulded decoration.
<i>XVIII century.</i>
C. 686—1936</p> <p>109 BOWL, of thick glass, 11.3 cm. in diameter and 3.5 cm. high, on a ring foot. Latticinio ribands, flush with the outside of the bowl, spring from, but just fail to join at, the centre.
<i>XVIII century.</i>
C. 688—1936</p> <p>110 SNUFF BOTTLE, 5.5 cm. high, of red and yellow mottled opaque glass, oval in section, carved on either side in relief with a geometrical pattern surrounded by a formal design.
<i>XVIII century.</i>
C. 691—1936</p> <p>111 FLATTENED SNUFF BOTTLE, of colourless (?) glass, 6.2 cm. high, decorated with a panel containing a geometrical design on either side and with a mask on each shoulder.
<i>XVIII century.</i>
C. 692—1936</p> <p>112 SNUFF BOTTLE, 5.8 cm. high, of</p> | <p>opaque yellow glass, oval in section, carved in relief.
<i>XVIII century.</i>
C. 693—1936</p> <p>113 SAPPHIRE-BLUE BOTTLE, of very thick glass, 15.2 cm. high. Inlaid in the glass are many spots and splashes of powdered gold incorporated in glass.
<i>XVIII century.</i>
C. 694—1936</p> <p>114 GREENISH EIGHT-SIDED BOTTLE, 6 cm. wide, 4.5 cm. deep, and 9.5 cm. high. In the glass, inside the bottle, are flecks of gold and splashes of coloured enamel.
<i>Presumably Chinese.</i> <i>XVIII century.</i>
<i>Obtained from China.</i> C. 690—1936</p> <p>115 CORNELIAN - COLOURED RING, 2.6 cm. in diameter and 1 cm. deep, with superficial opaque white lines.
<i>Probably XVIII century.</i>
C. 689—1936</p> <p>116 OPAQUE WHITE SLIGHTLY FLATTENED BALL, 3.2 cm. in diameter, with a decoration in brown and green glass that is lightly sunk in the surface, so that it finishes flush.
<i>Probably XVIII or XIX century.</i>
C. 682—1936</p> |
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VI. COREAN

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| <p>117 PIECE OF AN EARTHENWARE BRICK, 3.8 cm. deep, on the surface of which is a thin layer of green glass about .33 cm. thick.</p> | <p><i>Found on the site of Keishu, the ancient capital of the Kingdom of Silla, Corea, which was founded A.D. 57.</i>
C. 695—1936</p> |
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VII. ITALIAN

An attempt has been made to record the hue of each of the Italian glasses. The colours given in quotation marks in the descriptions compare as nearly as possible with those given in *Color Standards and Nomenclature*, by Robert Ridgway, published by the author in Washington, D.C., 1912. Although the comparisons have been made carefully and in a north light, they cannot be considered accurate in all cases. Nevertheless, the descriptions will indicate the colours of the glasses. It is these variations of delicate hues that add to the beauty of early glass.

A.—PANELS DECORATED WITH GOLD OR SILVER ON THE UNDER SIDE XIV-XV CENTURY

- 118 PLAQUE, 15.5 cm. high and 9.5 cm.

wide. Decorated on the under side with a representation, in black on gold, of the Resurrection, against a red background. Around the edge in black on silver, are the words—RESVRRESSIT. DOMINVS. VERE. ALLELVIA. ET. ADPARVIT. PETRO. ALLELVIA. RESVRREXIT. SICVD. DIXIT. ALLELVIA. ORA PRONOBIS. A. DEVM. ALLELVIA. ALLELVIA. AL.

Late XIV century.
C. 159—1936

B.—ENAMELLED AND GILT GLASSES (FROM AN UNKNOWN DATE UNTIL AFTER 1543)

- 119 FOOT AND BASE OF A TAZZA ('pale smoke-grey'). The foot is 13.5 cm. in

- diameter. The edge, which once was gilt, is folded from above. The base is decorated, in various coloured paint-like enamels, most of which are dull.
Circa 1500.
C. 160—1936
- 120 WINE GLASS, 14 cm. high. The bowl ('light greyish olive'), 13.7 cm. in diameter at the rim, is decorated by a gilt fish-scale band with blue enamelled dots with white dots above and red and white dots below. The foot ('gentian-blue') has been partly gilded and has moulded ribs and the edge folded from below.
Late XV century.
C. 161—1936
- 121 TAZZA ('gentian-blue'), 15.3 cm. high and 21.5 cm. in diameter, decorated with urns and flowers and leaves in gold, and enamelled white dots. The foot has the edge folded from below.
Circa 1500.
C. 162—1936
- 122 TAZZA of slightly grey tinted glass, 14.8 cm. high and 21.2 cm. in diameter. The rim of the bowl is folded from above. At the top and bottom of the bowl are bands of white enamelled dots; between these is scale decoration in gold outlined by white dots with three dots, one turquoise, one dark blue and one red in the centre of each scale. The foot has the edge folded from below.
XVI century.
C. 163—1936
- 123 COLOURED TAZZA ('perilla-purple'), 13.5 cm. high and 21 cm. in diameter. The body is decorated by shaded gilt scales on each of which are white, turquoise and grey enamelled dots. Above and below these rows are narrow gilt bands decorated with enamelled dots. The foot has the edge folded from below and contains powdered gold.
Circa 1500.
C. 164—1936
- 124 DEEP DISH (light 'light greyish olive') with a broad flange, 22.5 cm. in diameter and 5 cm. deep. On the under side of the flange which has the edge folded from above is a design in gilt with clusters of white, blue, and red enamelled dots. Around the base of the bowl inside is another design in gilt with blue and white enamelled dots. Beneath the bowl is a ringed base.
Circa 1500.
C. 166—1936
- 125 DEEP DISH (very 'light greyish olive'), with a broad flange, 37 cm. in diameter and 5.6 cm. deep. On the under side of the flange, which is folded from above with a double fold, is a design in gilt with clusters of white, blue, and red enamelled dots. Around the inside of the base of the bowl (which has a raised conical centre) is another design in gilt with blue and white enamelled dots. Beneath the bowl is a ringed base.
Early XVI century.
C. 167—1936
- 126 DISH (almost colourless), 23 cm. in diameter and 5 cm. deep. The edge is folded from above. The inside of the flange is defined on the under side by a fine raised ring. Between the ring and the edge is applied gold decorated with white, red, and green enamelled dots. On the under side of the bowl are moulded slightly raised ribs. Beneath the bowl is an applied ring forming a foot.
Circa 1500-1520.
C. 168—1936
A dish in the British Museum, similar in material and form and with similar peculiar gilding, bears the Arms of the Doge Leonardo Loredano, 1501-1521.
- 127 DISH (almost colourless), 19 cm. in diameter. The inside of the flange is defined by a fine applied ring. On the under side of the bowl are moulded ribs. On the under side of the flange is a gold band with a dentate edge, with gold removed so as to form the inscription "LEX SAPIENCIE FONS VITE." The edge is folded from above. Under the dish is a single trailed band that forms a slight foot.
Circa 1500-1520.
C. 169—1936
A dish in the British Museum, similar in material and in form, bears the Arms of the Doge Leonardo Loredano, 1501-1521.
- 128 BASE OF A TAZZA (?), diameter of outer circle 8.3 cm., enamelled in red, white, and yellow with the Arms of Grimani and a doge's cap.
Not earlier than 1521.
C. 170—1936
Antonio Grimani was Doge of Venice, 1521-1523.
- 129 TAZZA ('light greyish olive'), 27 cm. in diameter and 7 cm. high. In the centre of the bowl in red, white, yellow, and blue enamel are the Arms of a Medici Pope—

either Leo X, 1513-1521, or Clement VII, 1523-1534. On the under side of the bowl are gilded, raised, spiral mouldings, and towards the edge, which is folded from above, is a gold scale band decorated with red, green, and white enamel dots. Below the bowl is a pedestal foot with the edge folded from above.

1513-1534.
C. 171-1936

- 130 TAZZA (almost colourless), 28 cm. in diameter and 7.7 cm. high. In the centre is a design in white enamel enriched with gold and blue, green and red dots. On the under side of the bowl are moulded radiate ribs coloured alternately gold, red, gold, blue, and towards the rim a scale band in gold enriched by red, white, and blue enamel dots. The edge of the bowl is folded from above and contains a narrow transparent blue thread. The foot is 2.5 cm. high and 11.5 cm. in diameter, and has the edge folded from below with a similar blue band.

Early XVI century.
C. 172-1936

- 131 DISH ('light greyish olive'), 18.5 cm. in diameter and 5 cm. deep. Below the rim, which is folded from above, on the under side is a gilt band (with a chain-like instead of the usual scale decoration) with red, blue, green, and white enamelled dots. In the centre, on the upper side, is a conventional decoration in white enamel enriched by blue, red, and green dots.

Early XVI century.
C. 173-1936

- 132 GOBLET (light 'pale smoke-grey'), 13 cm. high. Near the top is a gilded scale border with red enamelled dots which is edged, above and below, by a line of enamelled dots that are partly white and partly blue. On either side of the bowl are the Arms of Salviati in red and white enamel, with yellow scrolls.

Early XVI century.
C. 174-1936

- 133 TAZZA ('drab-grey'), 22.5 cm. in diameter and 8.2 cm. high. In the centre in red, white, blue, and yellow enamel, with a yellow ribbon, are the Arms of Foscarini impaling Barberini. Towards the edge on the under side is a scale band in gold decorated with enamelled dots, some of which are blue, others red and white

combined. Below the bowl is a foot with the edge folded from above.

Circa 1543.
C. 175-1936

- 134 TAZZA ('drab-grey'), 23.2 cm. in diameter and 6.8 cm. high. In the centre of the bowl, in red, white, and yellow enamel are the Arms of Cardinal Antonio Sanseverino surrounded by rosettes of small white and red dots on a gilt background. Around the edge, applied to the outside, is a band similarly decorated. Below the bowl is a foot with the edge folded from above.

1527-1543.
C. 176-1936

Antonio Sanseverino was made a Cardinal Priest by Clement VII in 1527. In 1543 he was made a Cardinal Bishop. He died in Rome 16 August 1543. The Arms on this glass are his whilst a Cardinal Priest.

- 135 ALMOST FLAT DISH ('drab-grey'), 26 cm. in diameter, with the rim folded from above. Underneath is a ring foot 7.5 cm. in diameter. In the centre, in enamel, are the Arms of Surian in black and white in a shield outlined in red and yellow with yellow ribbons. The outer half of the bowl originally was gilded.

First half XVI century.
C. 177-1936

C.—DIAMOND ENGRAVED GLASSES

Circa 1560-1700

- 136 DISH (almost colourless), 27.8 cm. in diameter. In the centre, in gold, are the Arms of the Medici Pope, Pius IV. The whole is very finely decorated with diamond point engraving. Between the bands of engraving and outside the centre are gilded bands each edged with lines of opaque white glass applied on the under side of the dish.

1560-1565.
C. 178-1936

- 137 FLAT DISH (light 'pale smoke-grey'), 36 cm. in diameter, with the edge folded from above. The flange is decorated in diamond point engraving.

Circa 1600.
C. 179-1936

- 138 TAZZA ('pale smoke-grey'), 28.5 cm. in diameter and 8 cm. high. Towards the centre is a chain-like decoration in translucent pale blue glass between two trailed rings applied on the under side.

The rest of the top is decorated with a design engraved on the under side with the diamond. Around the middle of the foot is a trailed band. The foot has the edge folded from above.

Early XVII century.
C. 180—1936

D.—WHEEL-ENGRAVED GLASSES
END OF XVII—XVIII CENTURY

- 139 PLATE (colourless), 27 cm. in diameter, with a deep bowl divided on the under side by ridges. The under side of the flange has decoration coarsely engraved with the wheel. The ridges also are ribbed with the wheel.

Murano. Probably late XVIII century.
C. 181—1936

E.—COLOURED GLASS
XV—XVIII CENTURY

- 140 VASE, of a light greenish cream tint, of opaque glass, 16 cm. high. The foot has the edge folded from above.

Perhaps Spanish. Probably Italian early XVIII century.

C. 182—1936

- 141 VASE of opaque white glass, 13.7 cm. high. Decorated in the Chinese manner in brown-red and gold.

Circa 1735.
C. 183—1936

- 142 VASE of opaque white glass, 11.5 cm. high. Decorated in the Chinese manner in brown-red and gold.

Circa 1735.
C. 184—1936

- 143 OPAQUE WHITE PLATE, 22.5 cm. in diameter, with a view, in red, of the Rialto in Venice.

1738-1741.
C. 185—1936

On an example in the Victoria and Albert Museum is a representation of the Church of San Simeone which was completed in 1738.

There are a number of similar plates painted with different views of Venice which are usually described as having been brought to England by Horace Walpole on his return from Venice on September 12, 1741. Walpole's friend, John Chute, of The Vyne, Hampshire, was at that time in Florence. (See Letters of Horace Walpole, edited by Cunningham, 1857, footnote Vol. 1, page 72.) There are still (1933) more than a dozen of these plates at The Vyne, which suggests that John Chute also brought some to England upon his return.

F.—VITRO DI TRINA
XVI—XVIII CENTURY

- 144 GOBLET ('pale smoke-grey'), 10.5 cm. high, 11.5 cm. in diameter, with gilded, ribbed bulb above a plain foot. Around the centre is an applied fillet composed of two opaque white threads with twisted finer white threads between. From the base of the bowl spring seven white and three blue applied ribs.

XVI century, probably early second half.
C. 186—1936

- 145 BOWL ('pale smoke-grey'), 12.4 cm. and 32.5 cm. in diameter at the rim, with an applied ring as a base. On the under side, springing from the centre, are twenty-one applied ribands of opaque white glass, fourteen of which are plain and seven contain two fine twisted strands. Above, two bands, composed of white strands with two twisted strands between.

XVI century, probably circa 1560.
C. 187—1936

- 146 GOBLET ('pale smoke-grey'), 14.3 cm. high. The lower part of the bowl is decorated with applied ribands containing fine opaque white threads; above are applied rings each composed of fine white ribands with opaque white threads between. The stem contains many very fine opaque white threads. The foot has the edge folded from above.

Early XVII century or late XVI, perhaps about 1560.

C. 188—1936

- 147 TAZZA (light 'pale smoke-grey'), 5 cm. high. The bowl, 16.2 cm. in diameter, is decorated on the lower side by a design in opaque white glass, beneath two rings composed of fine white ribands with fine white threads between. The foot contains fine white ribands; the edge is folded from above.

Early XVII century, perhaps earlier.
C. 189—1936

- 148 GOBLET ('pale smoke-grey'), 16.3 cm. high. The bowl is decorated by opaque white ribands; the hollow knop moulded with masks, etc. The edge of the foot is folded from above.

Probably circa 1565.
C. 190—1936

- 149 TAZZA (light 'pale smoke-grey'), 16.5 cm. in diameter and 9.5 cm. high. The bowl is decorated with opaque white bands applied before the glass bubble was fully

extended. Beneath the bowl is a single hollow member containing white bands. The foot has the edge folded from above.

Early XVI or XVII century.
C. 191—1936

- 150 DISH ('pale olive-grey') of *Filtro di Trina*, with raised conical centre, 43.5 cm. in diameter and 5.5 cm. deep, composed of two thicknesses of glass each containing spiral opaque white threads which run from left to right in one thickness and from right to left in the other. The edge is folded from above.

Perhaps Spanish. XVI or early XVII century.
C. 192—1936

See similar dishes in the Rosenborg, Copenhagen, which were given in 1709 by the Doge of Venice to Frederick IV of Denmark.

- 151 PLATE (light 'pale smoke-grey'), 26.5 cm. in diameter, with edge folded from above, composed of two layers of glass each containing white threads. Small air bubbles are enclosed in the interstices between the crossed threads.

Late XVI or early XVII century.
C. 193—1936

- 152 TAZZA (light 'pale smoke grey'), 10.2 cm. high and 14.5 cm. in diameter, composed of two layers each containing white threads with small air bubbles in the interstices caused by the crossing of the threads. The foot has the edge folded from above.

Late XVI or early XVII century.
C. 194—1936

- 153 GOBLET (light 'pale drab-grey'), 19.2 cm. high and 8.5 cm. in diameter, composed of two layers containing white threads. Bubbles are encased in the interstices caused by the crossing of the threads. The edges of the foot folded from above.

XVI or early XVII century.
C. 195—1936

- 154 GOBLET (light 'pale drab-grey'), 13.8 cm. high, the bowl 10.3 cm. in diameter; composed of two layers each containing opaque white threads. Air bubbles are enclosed in the interstices caused by the crossing of the threads.

XVI or XVII century.
C. 196—1936

- 155 FLUTE-SHAPED GOBLET AND COVER, 41 cm. high, the bowl 5.5 cm. in diameter at the rim. Composed of two layers of glass each containing spirals of white threads. Bubbles are contained in the interstices caused by the crossing of

the threads. The foot has the edge folded from above. The finial of the cover is colourless.

XVI or XVII century.
C. 197 and 197a—1936

- 156 EWER ('pale smoke-grey'), from which the base and the handle have been broken away, 34 cm. high, 20.5 cm. in diameter. Constructed from canes of glass. Around the body is a band consisting of four interlaced fine white threads, with a white thread above and below. Above this band are vertical strips containing alternately a single thread and four twisted fine white threads. Below it are strips containing three interlaced fine white threads which alternate with strips of yellow edged with brown, purple edged with darker purple, light blue edged with green, and white diagonal bars of yellow, blue, and purple. Below the body is part of a clear glass collar from which project the ends of coloured canes, similar to those in the body, of which the base was constructed.

XVI century.
C. 198—1936

- 157 DRINKING GLASS ('pale smoke-grey'), 20.5 cm. high to the top of the silver-gilt mount. The glass (which stands on its mouth) is 10.5 cm. high. It is of clear glass between twelve vertical ribbands containing twisted opaque white threads. The glass is surmounted by a bell above which is a dragon through which one blows to whistle and turn a small wheel.

Circa 1600.
C. 199—1936

- 158 GOBLET (light 'pale smoke-grey'), 14.8 cm. high, composed of clear glass between narrow ribbands of twisted and single opaque white threads. The edge of the foot is folded from above.

XVI or XVII century.
C. 200—1936

- 159 TAZZA (almost colourless), 8 cm. high, 18 cm. in diameter, composed of canes containing fine white threads. The edge of the foot is folded from above.

Probably XVII century.
C. 201—1936

- 160 TAZZA (almost colourless), 6 cm. high and 16 cm. in diameter. The bowl and the foot, which has the edge folded from above, are decorated with bands radiating from the centre composed of two broad white ribbands between which is a third

made of crossed white threads. The centre of the bowl is delicately moulded in a pineapple design.

XVI or XVII century, or perhaps Cassel 1583.
C. 202—1936

[See Robert Schmidt, *Das Glas*, 1922, page 128.]

- 161 BARREL-SHAPED VESSEL ('pale smoke-grey'), 10.2 cm. long, and 5.4 cm. at its greatest diameter. Around it are four applied indented rings of clear glass. Wrapped around the body, which is decorated by a 'combed' design in white and red incorporated in the glass, is a translucent green spiral band. On either side of the neck is a blue applied scroll.

XVII century.
C. 203—1936

- 162 GOBLET (almost colourless), 13 cm. high, with a bowl 9.8 cm. in diameter, with a spiral 'combed' decoration in opaque white glass. Attached to the stem are two projections in uncoloured and blue glass. The foot has the edge folded from above.

XVII century.
C. 204—1936

- 163 GOBLET (almost colourless), 17 cm. high, with a bowl with a spiral 'combed' decoration in opaque white glass. Attached to the stem are two projections of uncoloured and blue glass. The foot has the edge folded from above.

XVII century.
C. 205—1936

G.—GLASS MADE IN IMITATION OF STONE XIV–XVI CENTURY

- 164 BOWL, 14 cm. in diameter and 5.5 cm. high, of schmelzt glass in various tints of blue and green. The lower part has moulded ribs. The base is an applied ring. The bottom of the bowl is forced up in the centre, from below, almost to a point.

XVI century.
C. 206—1936

- 165 FLASK, 23 cm. high and 10 cm. in diameter. It is hexafoil-shaped and is of mottled blue, green, and brown flecked with gold. It has a repoussé silver-gilt top and a metal stopper.

Probably XVI or perhaps XVII century.
C. 207—1936

H.—ICE-GLASS

XVI CENTURY

- 166 BEAKER ('pale smoke-grey'), 20 cm. high, 13.5 cm. in diameter, with slightly concave sides, with an applied ring base.

XVI century.
C. 208—1936

- 167 GOBLET ('pale smoke-grey'), 21.5 cm. high, 8.8 cm. in diameter. Partly of 'Eisglas,' decorated with three gilded lion masks and three bosses with imitation turquoise centres. The stem has a hollow moulded knob. The foot has the edge folded from above.

XVI century.
C. 209—1936

I.—OTHER GLASSES

XV–XVII CENTURIES

- 168 DISH ('drab-grey'), 30.7 cm. in diameter. The edge is folded from above and contains a translucent 'sailor-blue' ring. On the under side is a raised applied 'perilla purple' ring. Between these rings traces of gilding remain. The centre is of 'perilla purple' glass, on the surface of which is powdered gold, covered with clear glass. On the under side 12 raised ribs.

Latter part XV or early XVI century.
C. 210—1936

- 169 BOWL (almost colourless), 28 cm. in diameter and 15.5 cm. high. The edge of the rim turns over and contains a translucent 'gentian-blue' thread. On the outside of the bowl is an applied ring of the same blue. Between the two blue rings remain traces of applied gold. The foot is moulded and has an edge of translucent 'gentian-blue' folded from below.

Circa 1500.
C. 211—1936

- 170 BOWL (colourless), 33 cm. in diameter and 18.5 cm. high. The edge of the rim turns over and contains a translucent 'gentian-blue' thread. Raised mouldings radiate from the base of the bowl where it joins the moulded foot which has a translucent 'gentian-blue' edge folded from below.

XVI century.
C. 212—1936

- 171 VESSEL AND COVER ('pale smoke-grey') (probably a Reliquary), 25.5 cm. high, 7.3 cm. in diameter. The stem has a

hollow, gilded knop. The edge of the foot is folded from above. The cover is surmounted by a finial the top of which has been gilded.

XVI century.
C. 213 and 213a—1936

- 172 GOBLET ('pale dawn-grey'), 18.5 cm. high, 10.5 cm. in diameter. The hollow knop was gilded.

XVI century.
C. 214—1936

- 173 TAZZA ('light olive-grey'), 15.8 cm. high, 19 cm. in diameter. On the bowl are traces of gold which show that it was once decorated. Moulded, hollow knop. On the foot has been engraved with a diamond, "S. ALFONS. GALARA . . . CAP. DE. JUSTIA."

Second half XVI century.
C. 215—1936

- 174 GOBLET ('pallid mouse-grey'), 34.5 cm. high, 22 cm. in diameter. The hollow knop, moulded with a peacock feather pattern, shows traces of gilding. The foot has the edge folded from above.

Probably Venetian. *XVI century.*
C. 216—1936

- 175 VASE (light 'olive-buff'), 24.5 cm. high, 18 cm. in diameter. The sides have been pressed together. Moulded knop.

Late XVI century.
C. 217—1936

- 176 BELL-SHAPED GLASS ('pale smoke-grey'), 15.5 cm. high, surmounted by a silver-gilt bell, on which is engraved a coat of arms (three scallop shells) and crest. The knop shows traces of gilding. On the body three gilded masks alternate with three gilt scallop shells on each of which is a gilded boss with a turquoise-coloured centre. Gilded ornament and raised flat rings on the lower part.

Probably Italian. Perhaps decorated in Augsburg.

Circa 1600.
C. 218—1936

- 177 VASE, 24 cm. high, of pale amber-coloured glass. The body has applied ribs of opaque white glass with three small gilded bosses (a fourth has been broken away) applied over them. An applied ring composed of a gilt centre bordered on each side by a very narrow white line encircles the body above the tops of the ribs and on this are four gilded masks. A second ring of similar composition encircles the body above the first and at this point

four spouts have been drawn upward, carrying the gilt and white ring with them, terminating in enlarged rims where the glass seems to have been rolled backwards on itself. On each spout is a small gilded boss. The top of the neck is composed of strands of glass in loops with small gilded bosses on the terminals. The glass has been broken at the base of the body and a contemporary foot of pale grey glass has been added. The foot has a knop moulded with a peacock feather pattern which has been gilded. The foot has the edge folded from above. The form of this glass is based on a Spanish Almorata (see No. 211 in the Spanish section), but the workmanship is so fine as to point to an Italian origin.

Late XVI or early XVII century.
C. 219—1936

- 178 CUP AND COVER ('pale smoke-grey'), 24 cm. high. The bowl is decorated with two bands of applied blue-wheeled stringings. On the cover is a chain-like decoration in blue stringings. The foot has the edge folded from above.

XVI or XVII century.
C. 220 and 220a—1936

It is possible that the cover was not made for the goblet; on the other hand, the glass of cover and goblet are identical in colour.

- 179 DISH ('olive-buff'), 21.5 cm. in diameter, 7 cm. deep. The turned-over rim contains a translucent blue ring. Around the outside is applied a chain-like decoration of translucent blue.

Late XVI century.
C. 221—1936

- 180 GOBLET AND COVER ('deep olive-buff'), 34 cm. high. The stem and the finial are composed of trailed glass with side projections interspersed with beads of blue glass.

Probably early XVII century Venetian.
C. 222 and 222a—1936

- 181 BIBERON ('pale smoke-grey'), 31 cm. high. The handle is hollow and fluted. The ring that forms the base is blue as are a collar around the nozzle of the spout and a pressed trailed riband applied to the handle. The only opening is the nozzle of the spout.

Probably Venetian. Probably XVII century.
C. 223—1936

- 182 BIBERON ('pale olive-buff'), 16 cm. high. Moulded with ribs and surmounted by a

CATALOGUE OF THE WILFRED BUCKLEY COLLECTION OF GLASS

blue finial. Around the upper part is a blue collar. The spout has a blue nozzle. The base is an applied blue ring. The only opening is the nozzle of the spout.

Perhaps Venetian. Probably XVII century.
C. 224—1936

- 183 BOUQUETIER (almost colourless), 18.5 cm. high. The hollow twisted stem has on either side a wing of blue glass with a scroll of colourless glass on the outside.

XVII century.
C. 225—1936

- 184 TAZZA WINE GLASS (colourless), 17.5 cm. high, with hollow stem.

XVII century.
C. 226—1936

- 185 TAZZA WINE GLASS (colourless), 15.5 cm. high, with hollow stem.

XVII century.
C. 227—1936

- 186 BOUQUETIER (colourless), 18 cm. high. The bowl has a blue edge. Ribbed hollow stem.

XVII century.
C. 228—1936

- 187 BOUQUETIER (pale 'light cinnamon-drab'), 17.5 cm. high, with hollow stem.

XVII century.
C. 229—1936

- 188 BOUQUETIER (almost colourless), 22 cm. high. Beneath the bowl is a collar edged with blue, above two fluted bulbs. The upper part of the stem contains a

translucent blue thread, the lower part is flanked by two blue scrolls edged with clear denticulations.

XVII century.
C. 230—1936

- 189 BOUQUETIER (colourless), 22.5 cm. high. On the stem is a circle containing twisted white, red, and yellow threads, beyond which is trailed clear glass with some purple tips. At the base of the circle on either side is a white flower above which, within the circle, is a hollow glass ball. The circle is supported by a short hollow base. The foot has the edge folded from above.

XVII century.
C. 231—1936

- 190 WINE GLASS, 15 cm. high, with hollow knop. The foot has the edge folded from above.

Circa 1670.
C. 232—1936

This glass is similar to one of those ordered by John Greene, a London glass seller, and his partner Michael Messey, between 1667 and 1672, from Signor Allesio Morelli, a glass maker in Venice. (See illustrations of Greene's original drawings reproduced by Hartshorne, Plate 30.)

- 191 CANDLESTICK (light 'drab-grey'), 26.5 cm. high. The stem has two moulded hollow knops. The base has the edge folded from below.

Perhaps Venetian.
XVII century.
C. 233—1936

VIII. SPANISH

A.—GLASSES OF THE XVI AND XVII CENTURY

- 192 GOBLET, 19.4 cm. high. The bowl is decorated with enamel. Around the middle apple-green leaves upon yellow stems with a goldfinch in red, white, and brown, touched with gold on either side; above this is a formal design with yellow lines and blue dots, whilst below, between yellow lines, are green leaves. The knop hollow with gilded lion masks and swags touched with green enamel. The foot has the edge folded from above.

Probably made in Italy. Perhaps decorated in Spain or for the Spanish market.

C. 234—1936

- 193 TAZZA of honey-coloured glass, 16.4 cm. high. The bowl is decorated by three rings applied to the inside. Hollow knop

moulded with lion masks, showing traces of gilding.

Probably Catalan.
XVI century.
C. 235—1936

- 194 CUP of honey-colour tint, 6.7 cm. high, with a blue handle and a narrow blue band in the folded rim which is pinched at the front to form a spout. Around the middle is a chain-like band of opaque white glass. The foot is an applied ring.

Probably Spanish. XVI or XVII century.
C. 236—1936

- 195 TAZZA, 7 cm. high, of greenish tint. The lightly moulded bowl, 14.5 cm. in diameter, has a blue edge. The foot has a blue edge at the point where the folded edge returns to the base.

Probably XVII century.
C. 237—1936

- 196 GLASS, 10.2 cm. in diameter and 9.7 cm. high. Around the top are trailed stringings, below which, on either side, is a boss moulded in the form of a human head. The body of the glass has moulded ribs. Around the base is a serrated band. The glass is 'crizzled.'
(?) Spanish. Perhaps French. XVI century.
C. 238—1936
A similar glass is in the Madrid Museum, marked Spanish.
- 197 CANDLESTICK of yellow tinted glass, 28 cm. high. The bobèche is surrounded by three trailed bands. Below it are circles of projecting leaves beneath which are ornamental members. Hollow base with applied decoration.
XVII century (?).
C. 239—1936
- 198 BARREL-SHAPED BOTTLE, 24.5 cm. long and 10.5 cm. high, of amber-coloured glass, encircled at either end with a fine trailed band. An applied ring forms a foot. At the top is a small pewter screw stopper.
Perhaps Spanish. Late XVII century (?).
C. 240—1936
- 199 JUG, 16.5 cm. high, of dark green glass with some brown smears. The handle has a raised fin-shaped moulding. On either side of the upper portion is a prunt. The lower part is slightly concave.
XVII century (?).
C. 241—1936
- 200 BOTTLE, 6.5 cm. high, of clear glass, with a few dark brown streaks. Three applied wheeled strips join at the base.
(?) Spanish. (?) Late XVII century.
C. 242—1936
- 203 VASE, 22.5 cm. high, diameter 10 cm., of greenish-grey tint, on an applied hollow foot. Around the upper part is wound a fine white opaque thread. The body is spirally ribbed.
XVIII century.
C. 245—1936
- 204 CANTARO, 21.5 cm. high. The ribbed body and foot are in one piece. On either side is an applied cock's comb decoration. Towards the top on one side is a hollow projection with an enlarged lip, through which liquid can be poured into the vessel; on the other side is a slender spout through which liquid can be poured out. At the top is an applied ring with projections.
XVIII century.
C. 246—1936
- 205 CANTARO, 30 cm. high, of greenish glass with stripes of finely crossed white threads, somewhat similar in form to the above. The ring at the top is surmounted by an opaque white four-pronged projection.
XVIII century.
C. 247—1936
- 206 CANTARO, 27.5 cm. high, somewhat similar in form to the above. At the top there is no ring, but in its place an opening with pewter mount and cover. Applied to the body are various projections and shaped bands in blue and in clear glass. The foot has been applied and has irregular projections on its rim.
XVIII century.
C. 248—1936
- 207 BÉNITIER of greenish glass, 26 cm. high. The back is made of openwork glass; the bowl contains white spiral threads.
Early XVIII century.
C. 249—1936

B.—GLASSES OF THE XVIII CENTURY

- 201 VASE of greenish tint, 23.5 cm. high, 13 cm. in diameter. The applied foot is ribbed.
XVIII century.
C. 243—1936
- 202 VASE of green glass with purple-brown streaks, 20.5 cm. high, 11 cm. in diameter. Spirally ribbed, the ribbing becoming more pronounced towards the top. Around the upper parts are fine applied threads.
XVIII century.
C. 244—1936
- 208 HANGING LAMP, of greenish glass, containing white threads, composed of a hollow tube varying from 1.8 cm. to 3 cm. in diameter formed into a circle about 14 cm. in diameter, and surrounding a roughly circular flat plate. The tube and plate were formed by flattening together the sides of a globular blown vessel. From the lower part of the tube is a connecting projecting tube, with an opening for wick. Above the circle is a looped projection.
Early XVIII century.
C. 250—1936

- 209 BÉNITTIER of colourless glass, 32 cm. high. The back of openwork glass surmounted by a crude cross, is attached to the flattened back of the bowl which has been drawn up to meet the trellis work. The bowl contains fine white threads and has below its base a tassell-like projection of clear glass.
Early XVIII century.
C. 251—1936
- 210 HANGING LAMP, composed of a hollow tube about 2.3 cm. in diameter, formed into a circle 12.5 cm. in diameter and surrounding a roughly circular flat plate. The tube and plate were formed by flattening together the sides of a globular blown vessel. From the lower part of the tube is a connecting projecting tube. Above the circle is a looped projection.
Circa 1700.
C. 252—1936
- 211 ALMORRATA, 24 cm. high, of greenish glass with opaque white spiral stripes. It has eight applied double loops of greenish glass through which ribbons were passed.
Catalan.
XVIII century.
C. 253—1936
- 212 SPINDLE of colourless glass, 20 cm. long. At one end it has eight parallel pointed applied pieces around which silk or other material could be wound.
XVIII century.
C. 254—1936
- 213 TUMBLER, 19.5 cm. high, 15.5 cm. in diameter, with the name "FR. NYCOLAS DE MADRID" wheel-engraved; the lower part is lightly fluted.
Early XVIII century.
C. 255—1936
- 214 TUMBLER, 16.5 cm. high, 14 cm. in diameter, wheel-engraved, with elliptical polished depressions.
Probably made at San Ildefonso. Perhaps made in Germany. Early XVIII century.
C. 256—1936
- 215 TUMBLER, 16.5 cm. high, 14 cm. in diameter, wheel-engraved with arabesques and two small figures of Cupid and two birds. Towards the top and base are polished circular depressions.
Probably made at San Ildefonso. Perhaps made in Germany. Early XVIII century.
C. 257—1936
- 216 DISH, 22 cm. by 17.5 cm. The under side is decorated with wheel-engraved and gilded sprays; in the centre an unglazed SURT.
Probably made at San Ildefonso. Perhaps made in Murano. XVIII century.
C. 258—1936
- See also Nos. 48, 49, 140, and 150.

IX. FRENCH

An attempt has been made to record the hue of each of the French glasses as in the case of the Italian glasses (see page 245).

A.—ENAMELLED GLASSES

- 217 RECEPTACLE or GOBLET ('light mouse-grey'), 21 cm. high and 7 cm. in diameter. The knop hollow, the foot has the edge folded from above. Around the top is a gilt band with red and white enamel dots. The bowl is thickened and moulded with diamond-shaped gilded projections each of which is surrounded by white enamel dots. Around the junction of the side and base of the bowl is an applied ring.
Probably French first half XVI century.
Probably originally there was a cover.
C. 259—1936
- 218 CYLINDRICAL GLASS ('pale brownish drab'), 17 cm. high, 8.5 cm. in diameter.

The foot has an edge very closely folded from above. Towards the top is an enamelled band edged with white opaque spots next to which are red and blue lines. Between are scrolls in blue and white dividing the sentence "IE SV IS AV OV S," the letters being left plain on a gold background. The figures are in red, white, yellow, and blue enamel. Between them on two white ribbons is written "Ferme cuer" "côte fortune"; at the junction of the bowl with the base is a circle of white dots. On the under side of the foot has been engraved with a diamond "found in a hole behind the Ivy in Stokecurci Castle."

Middle XVI century.
C. 260—1936

This glass is similar in decoration, but not in form, to one at the British Museum. Stokecurci (now spelt Stogursey) is in Somerset, a few miles from the Bristol Channel.

All that now (1933) remains is the thick, ivy-covered outer wall that encircles a cottager's garden, and the remains of a gate-house in which the cottager lives. The castle was destroyed in the XV century.

- 219 BOTTLE ('pallid neutral grey'), 27 cm. high. On the neck is an applied ring. On the bowl, coarsely painted in green, brown, yellow, white, and blue enamel, is a shield bearing the Royal Arms of France surrounded by the insignia of the Order of Saint Michael. Beyond are the insignia of the Order of the Holy Ghost and the date 1729.

*Dated 1729.
C. 261—1936*

- 220 BOTTLE ('pale brownish vinaceous'), 24 cm. high. On the neck is an applied ring. On the bowl, coarsely painted in brown, blue, and white enamel, is a shield, bearing the Royal Arms of France surmounted by a Crown, with sprays on each side. Opposite are a tulip in a pot and sprays of flowers and leaves, with small yellow and brown birds sitting on stems either side of the tulip. Above this design are a wavy white line and a plain white line in which are red spots. On this line are blue, yellow, and brown dots arranged in pyramids. At the base of the neck is another wavy white line. The glass is 'crizzled.'

*First half XVIII century.
C. 262—1936*

B.—VERRE TACHETÉ (SPASHED GLASS)

- 221 BOTTLE, 4.5 cm. high, with a silver mounted neck and perforated silver stopper. The bottle is of verre tacheté composed of blue, yellow, green, red, and gold glass in an almost black background which contains gold.

*XVI century.
C. 263—1936*

C.—MIRRORS

- 222 CAST GLASS PLATE, 25.5 cm. × 21 cm. silvered at the back, moulded in lines in relief with a portrait of Henry IV against a white background.

*Probably late XVII century.
C. 264—1936*

The claim for the discovery of casting glass was made in 1687 by Bernard Perrot.

- 223 DECORATED MIRROR, 34.5 cm. × 24 cm., made by the application of lead

to the back of the glass. On the under side of the glass is depicted St. Francis of Sales being carried upwards by angels and cherubim. One of the latter holds a key, another the Arms of Sales of Savoie. (Francis of Sales, 1567-1622, Bishop of Geneva, was beatified in 1665.) The decoration appears to have been printed in sepia from an engraved block on silvered paper (which has been applied to the under side of the glass, thus making a mirror) or upon the under side of the glass.

*Late XVII or early XVIII century.
C. 265—1936*

D.—MOULDED GLASSES

- 224 FLATTENED RECTANGULAR MOULDED BLUE BOTTLE, 25 cm. high. On the front and back are moulded the head and caduceus of Mercury.

Probably French late XVII century. Perhaps made at Orleans, circa 1700.

C. 266—1936

E.—OTHER GLASSES

- 225 JUG, 23 cm. high, with a hollow flattened handle and a spout below which is an applied leaf ornament. The rim has the edge folded from the inside. The lower part of the bowl is moulded and has a single applied ring above the moulding. Beneath the bowl is a moulded knob above a domed foot with the edge folded from above. Both the bowl and the foot show traces of being nine-sided.

Normandy. Probably second half XVII century.

C. 267—1936

See Gerspach, *L'Art de la Verrerie*, Fig. III.

- 226 SUPPORT OF A LAMP, 30 cm. high. Below the nozzle, 8 cm. high, into which the base of the lamp was fitted, is a hollow, moulded stem. The domed foot has a hollow member that supports the stem.

Probably late XVII century. Perhaps early XVIII century.

C. 268—1936

- 227 PURPLE JUG, 20 cm. high, with an applied handle and lip with turned-over edges that forms the spout, below which is a trailed stringing.

*Circa 1700 (?)
C. 269—1936*

- 228 CANDLESTICK, 18.5 cm. high, moulded, with a ribbed nozzle above a spirally incised knop and moulded foot.
Probably first half XVIII century.
C. 270—1936
- 229 JUG, 24 cm. high, with a hollow handle. Below the spout is an applied leaf ornament; the upper part is encircled with a trailed band, the lower part is moulded with fluting. The bowl is separated by a double collar from the base which has the edge folded from above.
Probably early XVIII century.
C. 271—1936
- 230 LANTERN, 42.5 cm. high to the top of the handle. The frame and four ball feet are of lead. There is a metal top with handle. The panes of glass are wheel-engraved.
French (?) XVIII century.
C. 272—1936
- 231 LACE MAKER'S LAMP, 25 cm. high. At the top is a globe, 7 cm. in diameter, to contain oil, above a bobèche. The edge of the foot is so folded from below as to form two steps.
Probably second half XVIII century.
C. 273—1936
Similar lamps are attributed to England, but I believe this to be French. I have seen 'stepped edges' only on French glass (see 233, 234).
- 232 LACE MAKER'S LAMP, 26 cm. high. At the top is a globe, 7.5 cm. in diameter, to contain oil, above a bobèche. The foot has the edge folded from below.
Probably second half XVIII century.
C. 274—1936
- 233 CHALICE AND PATEN. The chalice is 22 cm. high. The pedestal has a hollow knop and stem. The foot has an edge so folded from below as to form four narrow steps. The paten is 19 cm. in diameter. It has the centre sunk and the edge folded from above so as to form three narrow steps.
Probably circa 1790.
Chalice: C. 275—1936
Paten: C. 276—1936
- 234 DISH, 19.5 cm. in diameter. On the under side is an applied indented trailed ring that forms a base. The edge is folded from above, the rim forming a double step.
Probably late XVIII century.
C. 277—1936
- 235 BÉNITIÈRE, 17 cm. high, of clear glass. Moulded with the representation of Christ crucified.
Probably XIX century.
C. 278—1936
- 236 COVER (FOR A CANDLE?), 26.5 cm. high. Surmounted by a finial with pinched decorations each ending in a curl of glass.
Early XVIII century.
C. 279—1936

X. GERMAN

INCLUDING AUSTRIAN, BOHEMIAN, AND SILESIAN

A.—MEDIEVAL GLASSES

- 237 CUP tinted blue-green, 6.6 cm. high. Having no base, it cannot be stood upright. The rim, 9.8 cm. in diameter, is folded over the outside.
Saxon. Probably VII century.
C. 302—1936
From the Leopold Seligmann Collection, 1932.
- 238 "MAIGELEIN," of blue-green tint, 9.5 cm. high, 8 cm. in diameter. The base is pressed in so as to form a projection in the interior. The sides are lightly moulded and spirally fluted.
XV century.
C. 303—1936
Illustrated Franz Rademacher, Die Deutschen Gläser des Mittelalters, 1933, Plate 24b.
From the Leopold Seligmann Collection, 1932.
- 239 "MAIGELEIN," tinted sage-green, 7.6 cm. high and 6.7 cm. in diameter. The base is projected inwards to form a cone. The sides are moulded spirally, crossways.
XV century.
C. 304—1936
Illustrated Franz Rademacher, Die Deutschen Gläser des Mittelalters, 1933, Plate 24d.
From the Leopold Seligmann Collection, 1932.

- 240 PHIAL, of light green glass, 3.5 cm. high, 2 cm. in diameter.

XIV or XV century.
C. 305—1936

- 241 PHIAL, 12.5 cm. high, 9 cm. in diameter, of thick glass of light green tint. In the middle there is an overlap.

XV century.
C. 306—1936

From the Leopold Seligmann Collection, 1932. Similar glasses are illustrated in a manuscript in the District Library of Weimar, a copy of an earlier one of about 1430.

B.—ENAMELLED GLASSES

- 242 GLASS, 23.2 cm. high. On either side are similar Armorial Bearings in red, yellow, grey, and blue enamel, between which is the date 1562. Towards the top is a band in gold fish-scale pattern, with red and blue dots on the scales, with white dots above and below. The base is mounted in silver-gilt. Originally this glass had a foot.

South German. Probably Bavarian Forest: either Reichenberg on the slopes of the Rachel, Schönan unter dem Lusen, or another works on the Lebrach. Dated 1562.
C. 307—1936

(See Robert Schmidt, *Das Glas*, 1st ed., 1912, pp. 170, 171.)

- 243 GLASS, 29 cm. high and 8 cm. in diameter. Below the rim is a band of gold, in fish-scale design, with blue enamel dots, edged with white enamel dots. On either side is a coat of arms (first and fourth quarterings, those of Eder of Ratisbon) in blue, black, white, and red enamel and gold, above which is "M.P.I.E. 1580" in gold. At the junction of the bowl with the base are traces of gold. The base has the edge folded from above.

Probably Bavarian Forest: either Reichenberg on the slopes of the Rachel, Schönan unter dem Lusen, or another works on the Lebrach. Dated 1580.

C. 308—1936

(Robert Schmidt, *Das Glas*, 1st ed., 1912, pp. 170, 171.)

- 244 GOBLET, 17.2 cm. high, with a coat of arms (first and fourth quarterings, those of Eder of Ratisbon), enamelled in blue, white, yellow, and black (?). Below the rim is a fish-scale band in gilt with blue and white enamelled dots. The knop is

hollow; the foot has the edge folded from above.

Probably German. Probably Bavarian Forest: either Reichenberg on the slopes of the Rachel, Schönan unter dem Lusen, or another works on the Lebrach. Second half XVI century.
C. 309—1936

(Robert Schmidt, *Das Glas*, 1st ed., 1912, pp. 170, 171.)

- 245 DISH, 12 cm. high and 21 cm. in diameter. The inside of the bowl is decorated with the Fugger Arms in blue, white, red, and green enamel and gold, and towards the rim, with a band of gold with blue and red enamelled dots. The hollow knop is gilded; the foot has the edge folded from above.

Second half XVI century.
C. 310—1936

Ed. Garnier, Histoire de la Verrerie et l'Emaillerie, 1886, footnote p. 249, describes the Arms of Fugger as: "Aux 1 et 4 de Fugger, parti d'azur et d'or a deux fleurs de lis de l'un en l'autre; au 2, d'argent d'une reine d'Ethiopie, les cheveux epars, vetue de sable, couronnee, tenant a la main une mitre episcopale de gueules, qui est de Kirchberg; au 3, de gueules d trois cornets l'un sur l'autre d'argent, virolés, embouchés et enguichés d'or, qui est de Weissen-Horn (cornet blanc)."

- 246 BEAKER, of dark tint, 20.3 cm. high, 12 cm. in diameter. The foot has the edge folded from above. On one side are Arms enamelled in grey, light blue, and red with gold, and, on the other side, other arms enamelled in light and dark blue with gold.

Perhaps Nuremberg. *XVI century.*
C. 311—1936

- 247 JUG, 15.9 cm. high, with silver-gilt top. It has two rounded applied bands, and is decorated in blue, red, yellow, and white enamel. The foot is formed in one piece with the body.

Bohemian. *Circa 1590.*
C. 312—1936

- 248 JUG, 10.8 high, 5.4 cm. in diameter, of a deep blue glass. It has a silver-gilt mounted base. An engraved silver-gilt top is hinged to its handle. The body is decorated in red, white, brown, yellow, and green enamel, with a scene depicting a fox paddling, two geese, and a cock in a boat, and with a crude floral design and the date 1592.

Bohemian. *Dated 1592.*
C. 313—1936

- 249 GLASS AND COVER ("Reichsadlerhumpen"), 48.9 cm. high to the top of the cover, on a flat bottom 16.2 cm. in diameter, with a gilded edge decorated with white, red, and blue enamel dots. The bowl is decorated in various colours in enamel with a crowned double-headed eagle bearing, on its outstretched wings, the Arms of the Members of the Holy Roman Empire, and, on its breast, an Orb with Cross. Above the eagle is the inscription "Das heilige Römische Reich mit sampt seinen Gliedern," above which is a gold band with decoration in blue, red, and white enamel dots. On the reverse is a light formal decoration in enamel and the date 1604. The cover is decorated in gold and white and red enamel.

Dated 1604.
C. 314—1936

- 250 BEAKER, of smoky tint, 21.9 cm. high and 6 cm. in diameter, decorated with enamel; the foot has the edge folded from above. Towards the top is a band of gold with a border of white circles above and below, two rings of small dots, one white, the other blue. Beneath these bands are two figures, a man in black, light blue, and dark blue offering a glass to a woman in black, green, yellow, and red, who holds a flower in her hand. Between the figures are the words, "Anno Christ 1612," and three tools. On the reverse is a German inscription, of which the following is a translation:

"Anna Haidemeichin

A turtledove with young ravens, a nice girl with youths, they are both as well guarded as when sheep are put with wolves."

Below are three lines yellow, blue, and red, beneath which is a design in white. On the foot are vertical white bands.

Dated 1612.
C. 315—1936

- 251 GLASS, 24.1 cm. high. Around the centre the Emperor and the Seven Electors are depicted in coloured enamel and the date 1616. Above the figures is inscribed in white enamel—"3 GEISTLICHE · DES · REICHS · CHURFURSTEN : 4 WELTLICHE · DES · REICHS · CHURFURSTEN" and below is the inscription—"1 · TRIER · 2 · COELN · 3 · MENTZ · 4 · KAISER · 5 · BOHEMEN · 6 · PFALTZ · 7 · SAXEN · 8 · BRANDEBURG." Above

and below is a diaper design in white with blue dots and a band of gold, lightly decorated with blue and white dots. The edge of the base is decorated with white enamel.

Bohemian.
Dated 1616.
C. 316—1936

Design adopted from Hartmann Schedel's Welichronik (Nuremberg, 1493).

- 252 BEAKER, of greenish tint, 18.7 cm. high, and 8 cm. in diameter, decorated with enamel, with an applied ring as a foot. Towards the top is a gilt band with rows of white enamel dots, below which are two male figures, one dressed in dark brown, yellow, and white, who offers a cup to the other, who is dressed in light blue, yellow, and dark blue. Above the first are the initials "M.E." and above the second "I.S." Between the figures is the date 1629 and a plant with a single blue flower. On the reverse is an inscription in German, of which the following is a translation:

"This glass, I Matheus Eck, Burgo-master and Syndic in Bernbeck present to Mr. Johann Sommer, a Burger and sworn member of the Council of the Honourable Tailors' Guild of Nuremberg. Given and presented with the hope of best thoughts." Below are red, yellow, and blue lines.

Dated 1629.
C. 317—1936

- 253 BEAKER, 25.7 cm. high. It is divided into eight panels by bands made up of red, blue, and yellow enamelled lines. In seven of the panels the Seven Electors, on horseback, are depicted in red, white, yellow, blue-green, and dark brown enamel, whilst in the eighth panel is the double-headed eagle and the date 1647.

Dated 1647.
C. 318—1936

- 254 BEAKER AND COVER ("Reichsadlerhumpen"), 33.4 cm. high, on a flat bottom 12.4 cm. in diameter, with an edge decorated in white enamel. The bowl is decorated, in various colours in enamel, with a crowned double-headed eagle bearing on its outstretched wings the escutcheons of the Members of the federation composing the Holy Roman Empire, and on its breast an orb surmounted by a cross. Between the tips of the eagle's wings are the words "Das Heiliche Röhmisck Reich Sampt . . .

seinen Glled massen—1650." Above this decoration is a gold band lightened by a decoration of white dots. The cover is decorated in enamel with a wreath of green and yellow leaves with red and blue dots and red and white radiating lines and does not appear to be the original one.

Franconian.

Dated 1650.

C. 319 and 319a—1936

- 255 GREEN TINTED, ENAMELLED BEAKER, 15.9 cm. high and 9.9 cm. at the rim. Towards the top is a gilt band with a white waved line above and below. The Madonna and Child are depicted in a yellow medallion on a new moon. On the reverse are sprays of leaves and of lilies of the valley. Around the glass are the words "MARIA Die Mutter Gottes Anno Domini 1659." The colours are green, red, yellow, blue, pink, and white. The foot is an applied ring.

Dated 1659.

C. 320—1936

- 256 BEAKER AND COVER, 27 cm. high, decorated in enamel. On the upper surface of the cover a design of stems and leaves outlined in white, the bodies of the leaves being filled in with green, red, blue, and yellow on the under side of the cover. On the beaker are depicted green and yellow trees and a cart with two yellow barrels drawn by five red horses, on one of which a driver, with blue coat and white collar, is seated. Around it the following inscriptions are written in white: "All mein thun an fangk mittel und Endt / Stehet allem in Gottes handt." "Gott mit uns wer mag wieder ons sein." "Hans Blässel." "An Gottes seggen ist alles gebegenn." "Trink undt es Gott nicht vergiss. Anno 1669."

Franconian.

Dated 1669.

C. 321 and 321a—1936

- 257 GLASS, WITH COVER, 31.5 cm. to the top of the cover. Towards the top is a band of gold edged with white enamelled dots. In the centre are armorial bearings in blue, white, red, yellow, green, brown, and black enamel, beneath an inscription in white—"IG. D. 3. H.Z. S.I.G.V.B.C." Below in white is the date 1683. On the reverse is a spray of flowers enamelled in colours, on either side of which are conventional designs in gold with red and white dots and white scrolls. The base is decorated with white enamel.

The cover is decorated with designs similar to those on the body; the finial is gilded in parts.

Dated 1683.

C. 322 and 322a—1936

The initials are those of the names and titles of the Duke of Saxony.

Johann) G(eorg) D(er) 3

H(erzog) Z(u) S(achsen) I(hlich)

G(leve) V(nd) B(erg) C(hurfürst)

- 258 BEAKER, 22 cm. high, 13.75 cm. in diameter. It is decorated by figures in black, yellow, blue, and light shades of green and grey enamel and an inscription around the base, in white, reading—"ES GEH UNS ALLEN WOHL. ANNO: 1698:." Each figure holds a musical instrument or a cooking utensil or a glass of beer, etc., and above each in black upon a white ground are different initials.

Dated 1698.

C. 323—1936

- 259 FOUR FOUR-SIDED BOTTLES, 12.5 cm. high. On the upper parts are white enamelled dots. The fronts are enamelled with the Arms of Augustus II, Elector of Saxony and King of Poland, and the date 1719. Beneath the Arms are the words, respectively: "Ess : Cros : Or :"; "Sp : Anis:," "Sp: Lumbr: V.," "Sp. Mellis:." (One, "Sp: Anis:," is fitted with a metal top).

Dated 1719.

C. 324 to 327—1936

- 260 BOTTLE, 22.5 cm. high, decorated with red, white, blue, and yellow enamel. On the front, below a Crown, is an emblem containing the letters "A.G.M.D.," on the back is an inscription and the date 1794.

Dated 1794.

C. 328—1936

C.—PAINTED GLASSES NOT FIRED AFTER DECORATION

- 261 GLASS PANEL, 13 cm. high × 8 cm. wide. On the under side is painted a representation of Jacob (in red and gold) dreaming at the foot of the ladder on which three angels mount towards God.

Dated 1536.

C. 329—1936

- 262 "STANGENGLAS," 29 cm. high, upon a foot, 11.3 cm. in diameter, with the edge folded from above. Under the bowl "CARL NUTZL 1584" is painted in

gold on a red ground, and his Arms (three fleurs-de-lis joined in the shape of a triangle) in silver. There are traces of a gilt decoration on the under side of the foot where it joins the bowl.

*Dated 1564.
C. 330—1936*

- 263 TAZZA, 5.7 cm. high and 26 cm. in diameter, on a low foot with the edge folded from above. The rim of the bowl is folded from inside; on the under side are an applied double ring and painted Arms said to be those of Egloffstein of Nuremberg.

*Second half XVI century.
C. 331—1936*

- 264 GLASS WITH COVER, 49 cm. high, on a tall base, 16.5 cm. in diameter, with the edge folded from above. Decorated by a painted figure on horseback above which is a gilt band with painted scrolls and birds. The costume of the man on horseback is Spanish. The cover is decorated in gilt.

Perhaps made in Nuremberg in the second half of the XVI century.

C. 332 and 332a—1936

- 265 CUP AND COVER, 25 cm. high. The bowl is decorated with Arms and supporters and a design executed in gold and various colours. Hollow knob. The foot and the cover are decorated in a similar manner to the bowl, the former having three dancing cupids, the latter three negro figures.

Saxonian. Early XVIII century.

C. 333 and 333a—1936

D.—PAINTED GLASSES FIRED AFTER DECORATION

- 266 TANKARD, OF "MILCH" GLASS, 18.75 cm. high, with pewter cover and base. The body is decorated with three semi-heraldic roses painted in red, blue, black, and gold with raised bossed centres, and the inscription in black "Beata Fischerin Anno Domini 1679."

*Dated 1679.
C. 334—1936*

- 267 CUP, OF "MILCH" GLASS, 6.75 cm. high, on three opalescent bosses as feet, decorated in sepia with a continuous landscape with figures by Johann Schaper. *Probably Nuremberg. Third quarter XVII century.*

C. 335—1936

A signed example, formerly in the Mühsam Collection, Vol. I, No. 338, now in the

Chicago Art Institute, bears decoration similar in details.

- 268 TUMBLER, 6 cm. high and 6.4 cm. in diameter, decorated in colours, by Johann Schaper.

*Third quarter XVII century.
C. 336—1936*

- 269 TWO EIGHT-SIDED BOTTLES, 19 cm. high, with flat bottoms. Upon the under sides of the bottoms and immediately below the necks are insects painted in black. On the body of one are depicted in sepia and two reds a scene representing Diana and Callisto and in black a view of a town by a river. On the body of the other is a bacchanalian scene in black, light yellow, rose and rust reds, and a view of a town.

*Second half XVII century.
C. 337 and 338—1936*

- 270 TUMBLER, 6 cm. high, with armorial bearings in a circle and a continuous landscape painted in sepia by Schaper. (Compare with No. 338, Catalogue Mühsam Collection, Vol. I).

*Second half XVII century.
C. 339—1936*

- 271 TUMBLER, 6.7 cm. high, with a painting in black of the Last Supper and a single fly on the reverse.

*Latter half XVII century.
C. 340—1936*

- 272 TUMBLER, 8.9 cm. high, painted in black with three armed men and trees. (This is in the style of the Dutch engraver Goltzius.)

*Latter half XVII century.
C. 341—1936*

- 273 SWEETMEAT GLASS, 11.2 cm. high. Decorated with dark sepia touched with gold.

Silesian, probably painted at Breslau, in the style of Preussler.

*Circa 1720.
C. 342—1936*

- 274 GOBLET, 15 cm. high, with fifteen-sided bowl decorated in black.

Probably painted by Preussler in Breslau.

*Circa 1720.
C. 343—1936*

E.—DIAMOND-ENGRAVED GLASSES

- 275 TAZZA, 21.5 cm. high, 15 cm. in diameter on which are engraved arabesques of so-called Hall 'lace pattern,' leaving two triangular spaces and two panels

which show traces of having been decorated with gold. The stem has a hollow moulded knob.

Perhaps Hall. If not, probably Italian. Second half XVI century. C. 344—1936

- 276 BEAKER, of smoke-tinted glass, 20·3 cm. high and 10·8 cm. in diameter. On either side are the Arms of Nuremberg; with the date 1592 added on one side. Between the panels the space is filled by conventional flower and acanthus leafage. Above and below are lined bands enclosing the following—above: "DOMINUS DEDIT," and below "DOMINUS ABSTVLIT." The base is an applied ring.
Perhaps Nuremberg. Dated 1592. C. 345—1936

- 277 BEAKER, 27 cm. high and 12·4 cm. in diameter. In the space between the uppermost and the second bands are the figures of the Emperor of the Holy Roman Empire and the Seven Electors, with their respective Arms, the three Spiritual Electors on left, the four Temporal Electors on the right, and the date 1594, beneath an inscription in German. The space between the second and third bands is divided into four panels in each of which is an inscription. Under the picture of the Emperor is a description of him. Under the pictures of the Spiritual Electors are descriptions of the Temporal Electors; under the pictures of the Temporal Electors are descriptions of the Spiritual Electors, and in the fourth panel is an apology for the error. The base is an applied ring.
Perhaps Nuremberg. Dated 1594. C. 346—1936

The design and inscriptions (except that in the fourth panel referring to the error) are copies from an illustration in Hartmann Schedel's Weltchronik (Nuremberg, 1493).

From the collection of Georges Spetz (Alsace), sold in New York, 1925. There stated to have been given by Prince Max, afterwards King of Bavaria, to M. de Hoen, 'juge de paix' at Ribeauville, and was afterwards acquired by Georges Spetz.

- 278 BEAKER, 31 cm. high and 14 cm. in diameter. Around the glass are the figures of the Emperor of the Holy Roman Empire and of the Seven Electors, with their respective escutcheons, and an urn of flowers. Above and below are bands with the words "GOTT. IST. MEIN. TROST. : DER. MICH. HAT. ER-

LOST," and "VERBUM. DOMINI. MANET. IN. AETERNUM. 1598." The base is an applied ring.

Perhaps Nuremberg. Dated 1598. C. 347—1936

The figures are adapted from an illustration in Hartmann Schedel's Weltchronik (Nuremberg, 1493).

- 279 GOBLET AND COVER, 25 cm. high. Engraved with a scene with a leopard, a camel, a dragon, and a small animal with trees. On the hollow knob are engraved a small sunflower, the letter A, an acorn, and the letter G, the latter reversed so that to read it correctly it must be seen through the knob. The foot is folded from above. The engraving seems to show traces of having been gilt.

Probably German. Perhaps Italian. Latter half XVI century.

C. 348 and 348a—1936

Dr. Robert Schmidt writes, to March, 1932, "I think it must be German, perhaps Saxony, about 1600."

- 280 DARK BLUE BOTTLE, 21 cm. high. On the front "RUDOLF: (P)" above an angel with a shield and the date 1672. On the rest of the bottle are sprays of flowers and leaves and a bird.
South German. Dated 1672. C. 349—1936

F.—WHEEL-ENGRAVED GLASSES

- 281 TUMBLER, 7·5 cm. high, wheel-engraved with a continuous scene, in which appears a crowned woman with a young child, a monkey, a lioness and a ship. On the bottom of the base is a daisy-like decoration where the pontil mark has been ground away.

Probably engraved during the third quarter of the XVII century, in Nuremberg.

C. 350—1936

- 282 CUP, 31·7 cm. high. The bowl, which is 11·6 cm. high, is wheel-engraved with continuous scenes of a ruin with men and a camel and a seascape. Hollow knobs on the stem. The edge of the foot is folded from below.

Nuremberg. Last quarter XVII century.

C. 351—1936

(The cover has been lost.)

- 283 CUP AND COVER, 41·2 cm. high, wheel-engraved. On the cover (on top of which is a 'raspberry' prunt) are a wreath, Arms (half an eagle and the

letter R) and the date 1681. The bowl is engraved with five coats of arms above which, respectively, are "H.I.P.E.," "H.I.L.H.," "H.M.C.K.," "H.V.H.," and "H.I.A.G." The Arms surmounted by "H.V.H." are those of Hieronimus von Holzshuk, Burgomaster of Nuremberg. Above the Arms is inscribed "Ut stet firma SALUS, ut Civibus Incrementum. Legibus armatus QUINQUA VIRALIS Honos." On the bowl is the signature of the engraver "Hermann Schwinger 1681." Hollow knobs on the stem. The foot is engraved with a wreath of flowers and fruit and a bull's or cow's head, above which are the initials "I.H.," and has the edge folded from above. The foot has been broken.

Nuremberg. *Dated 1681.*
C. 352 and 352a.—1936

- 284 CUP AND COVER, 40.6 cm. high to the top of the cover. The cover is decorated with wheel-engraved fruit and flower branches, some tendrils being drawn with a diamond point. The bowl is wheel-engraved with a continuous landscape illustrating the Four Seasons. On a tree hangs a shield bearing the emblem of the Burggraf of Nuremberg. The knobs on the stem are hollow. The foot is engraved with cross branches and has the edge folded from below. On the foot is the signature "Killinger fe" written with a diamond.

Nuremberg. *End of XVII century.*
C. 353 and 353a.—1936

- 285 JUG, 20.4 cm. high. A silver-gilt cover is hinged to the hollow handle. Around the upper and lower parts scenes are wheel-engraved, the upper with birds and trees, the lower with buildings, boats, and figures. The base has a silver-gilt mount.

Perhaps Nuremberg. *Circa 1680.*
C. 354—1936

- 286 BEAKER, 3.6 cm. high, on a silver-mounted base, wheel-engraved with pastoral and hunting scenes.

Nuremberg. *Circa 1725.*
C. 355—1936

- 287 CUP AND COVER, 36.8 cm. high. The bowl is wheel-engraved on one side with a lion hunt, on the other with a bear hunt. The foot has an edge folded from above. The cover is engraved with a formal design.

Thuringia. *Circa 1720.*
C. 356 and 356a.—1936

- 288 TUMBLER, 11.5 cm. high, finely wheel-engraved with the arms of Haller von Hallerstein and of Pömer below a coronet. On the opposite side is a view of Nuremberg, above and below which are the words, "BLICK HOHES PAAR GENAEDIG AN WAS DEMUTH ÜBERREICHEN KAN."

Probably Nuremberg. *Circa 1730.*
C. 357—1936

- 289 CUP AND COVER, 31.2 cm. high; wheel-engraved. On the bowl, scrolls and two seated female figures; around the top is inscribed: "Weisheit und Verstandt ein edler Sitz . . . wirdt entlich von der Lieb erhützt." The almost flat foot has the edge folded from above.

Perhaps engraved by S. Schwartz. Circa 1730.
C. 358 and 358a.—1936

- 290 GOBLET AND COVER, 28 cm. high. The bowl is wheel-engraved and has moulded, knobbed fluting on its under side. Hollow knobs on the stem. The base, 10.8 cm. in diameter, has the edge folded from below.

Bohemian or Silesian. Last quarter XVII century.

C. 359 and 359a.—1936

Such glasses as this were based upon the finer Nuremberg forms, but being "country-made" failed to attain their elegance.

- 291 TUMBLER, 13.5 cm. high, 11 cm. in diameter at the rim, wheel-engraved with representations of the Twelve Apostles.

Silesian. *Circa 1685.*
C. 360—1936

- 292 TUMBLER, 9.5 cm. high, wheel-engraved.

Bohemian. *Circa 1700.*
C. 361—1936

- 293 PAIR OF TUMBLERS, 10 cm. high, the sides cut in vertical bands, finely and profusely wheel-engraved with mythological figure subjects, columns, masks, and festoons of fruit and foliage. The under sides of the bases are engraved with a crowned cypher "D.V.," forward and reversed, and branches of foliage.

Bohemian. *Circa 1700.*
C. 362 and 363—1936

- 294 FOURTEEN-SIDED TUMBLER, 10.5 cm. high, profusely engraved with the wheel with four scenes emblematic of the elements, Fire, Earth, Water, and Air, enclosed by wreaths.

Bohemian. *Circa 1700.*
C. 364—1936

- 295 CUP, 15.5 cm. high. The ten-sided bowl, faceted at the base, and the foot are finely decorated with wheel-engraving.
Riesengebirge (between Bohemia and Silesia). Early XVIII century.
C. 365—1936
- 296 DISH, 22.2 cm. long and 17.1 cm. wide, wheel-engraved, curving from a narrow flange to a flat depressed bottom.
Bohemia. Beginning of XVIII century.
C. 366—1936
- 297 EIGHT-SIDED JUG, 12.2 cm. high, wheel-engraved.
Bohemia. Beginning of XVIII century.
C. 367—1936
- 298 CUP AND COVER, 33.5 cm. high. The bowl and cover are cut into ten panels of formal pattern. The knobs of the stem and the faceted finial that surmounts the cover are enriched by the incorporation of red and powdered gold bands.
Bohemian. Beginning of XVIII century.
C. 368 and 368a—1936
- 299 WINE GLASS, 29.2 cm. high, 9 cm. in diameter. Base with the edge folded from above. On the bowl are wheel-engraved twenty-six coats of arms, the words "ANNA FAVET LONGAE—POTUM PROPINO SALUTI NATALEM TANTI PRINCIPIIS ISTE SAPIT" and the following chronogram "VIVE qVater senls ClrCVMDatVs astrls" (MDCCVVVVIII = 1729).
Riesengebirge (Bohemian or Silesian). Dated 1729.
C. 369—1936
- 300 GOBLET AND COVER, 26 cm. high. The bowl is cut with panels and ridging; the cover forms a shallow box with screw stopper.
Silesian. 1730—1740.
C. 370 and 370a—1936
- 301 CUP AND COVER, of purple tint, 22.8 cm. high. The bowl is divided into panels. Three large panels are decorated with a wheel-engraved scene of a courtyard, a female figure and a coat of arms. On each of three small panels, between the large ones, are five scenes and arabesques. On the foot a German inscription is engraved.
Silesian. Circa 1735.
C. 371 and 371a—1936
- 302 CUP AND COVER, 23.3 cm. high. The bowl is panelled, the panels being decorated with wheel-engraved arabesques containing minute flowers, fruits, and scenes, the front panel showing a view of Hamburg in front of which an orb, on which are the Arms of Hamburg, is suspended by a chain opposite each link of which, thirteen in all, are inscribed "Mens," "Anima," "Pietas," "Sapientia," etc. The foot has an engraved border.
Silesian. Circa 1735.
C. 372 and 372a—1936
- 303 CUP AND COVER, 23.3 cm. high. The bowl is decorated with two panels which are wheel-engraved, on one side with arabesques and figures and on the other with a mythological scene. The cover is engraved with arabesques.
Silesian. Circa 1735.
C. 373 and 373a—1936
- 304 CUP, 11.8 cm. high. The upper part of the bowl is divided into four panels. The two smaller panels are decorated with arabesques, wheel-engraved and polished. On one of the larger panels is a female figure riding on a snail and above are the words "Die Hoffnung besser Zeiten," and below, "Wen komt Sie"; on the other is a female figure bearing a cross in her hand with a female figure on either side, one with a cornucopia and a palm, the other, a sword and scales, and above are the words "Man fraget nach gutten leſitten," and below, "Wo Sind sie." Above the head is a medallion inscribed "Tüchtüg gerecht und gott selig."
Silesian. Circa 1735.
C. 374—1936
- 305 SWEETMEAT VASE, WITH COVER, 18.6 cm. high. The bowl is wheel-engraved with arms and a design of scrolls, four putti, two birds and two monkeys, with small swags and baskets of flowers. The cover has similar decoration but without figures or arms.
Silesian. Circa 1735.
C. 375 and 375a—1936
- 306 PAIR OF CUPS, 12.5 cm. high. The bowls are very finely wheel-engraved with a crowned cypher with the motto "Fructus Laboris."
Silesian. Circa 1740.
C. 376 and 377—1936
- 307 CUP, 17 cm. high. The upper part is decorated with finely wheel-engraved ornament and a crowned cypher with the motto "Fructus Laboris."
Silesian. Circa 1740.
C. 378—1936

- 308 FOUR SWEETMEAT GLASSES, 11.4 cm. high. Each bowl is oval with an irregular edge. On either side are raised and polished scallops. The whole is finely wheel-decorated. The engraved decoration on the bowl of each differs. Each has a panel at the front containing, respectively, a scene with a ship and quayside buildings, a man with a lute, a garden with a temple and fountain, and three people seated at table playing a game. The feet have slightly scalloped edges with small polished facets on the under side.
Silesian. *Circa 1740.*
C. 379 to 382—1936
- 309 SWEETMEAT CUP, 13.2 cm. high. The bowl is finely wheel-engraved with landscape views and arabesques; on the front panel are the words "Aux Plaisirs des Dames."
Silesian. *Circa 1740.*
C. 383—1936
- 310 SWEETMEAT CUP, 9.5 cm. high. The bowl is finely wheel-engraved with landscapes, a figure, arabesques, a crowned cypher, and the Arms of the Archduke of Austria.
Silesian. *Circa 1740.*
C. 384—1936
- 311 FLAGON, 26.7 cm. high. The octagonal bowl is wheel-engraved on the front with a male portrait. On two sides are engraved scenes with female figures with fruit, foliage and arabesques, which extend to the other sides. The neck is cut in facets. A silver lid is hinged to the hollow handle. The foot is mounted in silver.
Riesengebirge. *Circa 1750.*
C. 385—1936
- 312 PAIR OF DECANTERS, 19.3 cm. high. The bowls, wheel-engraved, are decorated with polished arabesques and three panels, in which are respectively the Arms of the Lambertini family, the figure of a pope being crowned by a flying cherub and the figures of Faith, Hope, and Charity. Above and below are plain gold bands.
Silesian. *Circa 1750.*
C. 386 and 387—1936
The only member of the Lambertini family who became a pope was Benedict XIV, 1740 to 1758.
- 313 TANKARD, 12.3 cm. high, wheel-engraved, with a pewter cover hinged to the handle.
Probably Bohemian. Second quarter of XVIII century.
C. 388—1936
- 314 TWO CUPS, 10.6 cm. high. At the junction of each two sides is 'Hochschnitt,' which extends over the sides to form large panels in which scenes are wheel-cut in 'Tiefschnitt,' with a small panel below in which is engraved the title of the scene. On one cup the scenes depicted are "Das Paradies," "Die Sünde," and "Austreibung," and on the other "Es werde," "Das Weib," and "Der Mensch."
Probably Brandenburg. *Circa 1700.*
C. 389 and 390—1936
- 315 JAR AND COVER, 21 cm. high. The jar is deeply wheel-engraved with a bacchanalian scene of children.
Probably made by Gottfried Spiller. *Circa 1700.*
Potsdam. C. 391 and 391a—1936
A glass with similar decoration by Martin Winter is illustrated, Plate 12, No. 2, in Robt. Schmidt's book, Brandenburgische Gläser.
- 316 CUP AND COVER, 28 cm. high. The bowl is finely wheel-engraved with the arms of Johann Philipp von Walderdorf, Kurfürst of Trier (1756—1768). The foot is faceted at the top and has an edge folded from above.
West German. *Circa 1760.*
C. 392 and 392a—1936
- G.—COLOURED GLASSES
- 317 MUG of ruby glass. The foot is covered with a silver-gilt mount.
Brandenburg. *Circa 1690.*
Perhaps by Kunckel. C. 393—1936
- 318 JAR AND COVER, of ruby glass, 18 cm. high, on three ball feet.
Brandenburg. *Late XVII century.*
C. 394 and 394a—1936
Perhaps by Kunckel.
(Rim of cover damaged.)
- 319 CUP AND SAUCER OF RUBY GLASS. The cup, 5 cm. high, has the base mounted in silver-gilt. The saucer 11.25 cm. in diameter, is also mounted in silver-gilt.
Perhaps by Kunckel. *Circa 1700.*
C. 395 and 395a—1936
- 320 BOTTLE OF RUBY GLASS, 16 cm. high, moulded and fluted from the silver-mounted top to the bottom.
Perhaps by Kunckel. *Circa 1700.*
C. 396—1936
- 321 RUBY BOTTLE, 17 cm. high, with silver base, side straps, collar, and screw

top. A silver chain is attached to one of the side straps.

Perhaps by Kunckel.

Circa 1700.

C. 397—1936

- 322 RUBY BOTTLE, 17 cm. high, with silver base, side straps, collar, and screw top.

Perhaps by Kunckel.

Circa 1700.

C. 398—1936

- 323 BOTTLE, OF RASPBERRY-RED GLASS, 28.75 cm. high to the top of the cork stopper, which is mounted in silver-gilt. Moulded foot with light silver-gilt mounting.

Probably circa 1750.

C. 399—1936

- 324 BOTTLE, 27.5 cm. high, 20 cm. in diameter, of skimmed-milk coloured glass. The body is decorated by a single slightly opalescent applied prunt moulded with a design in the form of a many-petalled conventional flower. The neck is encircled by an applied ring of the same tint as the prunt.

Circa 1680.

C. 400—1936

H.—GLASSES DECORATED WITH GOLD

- 325 CUP, 6.2 cm. high, composed of two thicknesses of glass, the inner gilded, the outer 'marbled' in various colours. On the under side of the outer thickness are designs in gold, engraved with lines which allow the background to show through. The hat of the monkey in black and red, a ribbon in red and the guitar in white; the rest in black.

Early XVIII century.

C. 401—1936

- 326 MANY-SIDED TUMBLER, 7.6 cm. high, made of two sections of glass, one fitting accurately within the other. Gold has been applied between the two sections on which a hunting scene has been engraved. The bottom also is composed of two sections, the lower one of ruby glass, a gold flower being between the two sections.

Early XVIII century.

C. 402—1936

- 327 TUMBLER, 8.5 cm. high, made of two sections of glass, one fitting accurately within the other. Gold leaf and silver leaf have been applied between the two sections of the tumbler. A hunting scene has been engraved upon the gold, and top

and bottom acanthus borders have been engraved upon the silver with a sharp instrument. The bottom is composed of two sections, the lower one of ruby glass, a bird and a scroll in gold being between the two sections.

Early XVIII century.

C. 403—1936

I.—THREADED GLASS

- 328 GOBLET, 17.3 cm. high, 15 cm. in diameter. The whole is made of *lutticinio* ribands.

German (?).

XVII or XVIII century.

C. 404—1936

J.—UNCLASSIFIED GLASSES

- 329 MORTAR of heavy green glass, 12.4 cm. high, with applied rings.

Probably XVI century.

C. 405—1936

- 330 BEAKER, 15.6 cm. high, 9.5 cm. in diameter. The base has as a foot an applied indented ring. Around the glass are rows of pressed raised lumps. Under the base are rings of small similar projections.

Probably early XVII century.

C. 406—1936

- 331 TUMBLER, 11.1 cm. high and 7.3 cm. in diameter. The bottom is concave. The sides and the bottom are covered with pressed lumps.

Probably XVII century.

C. 407—1936

- 332 GOBLET AND COVER, 47.6 cm. high. In the stem is a figure-of-eight-shaped loop made of two parallel twisted strands of clear glass that enclose two threads, one of which is yellow and blue, the other blue, white, red, and yellow. On the outer edge of the loop are applied blue pressed projections with, at the top, on either side, a dragon's head and tail in green and blue and green and yellow respectively. The foot has the edge folded from below. Above the cover is a loop similar to that below the bowl, with the dragon's head and tail in blue, but the contained threads are red, white, and blue.

Probably made by an Italian in Germany.

Late XVI or early XVII century.

C. 408 and 408a—1936

- 333 WINE GLASS, 15.5 cm. high. The bowl has the lower part enlarged by deep

- moulded fluting. The stem is hollow. The foot has the edge folded from above.
Probably German. XVII century.
C. 409—1936
- 334 "KUTTIROLF," 22.5 cm. high, slightly tinted green. The body is delicately ribbed. The neck is composed of three separate tubes, twisted around a fourth, all of which open to form a large trefoil mouth. The base is pinched.
XVII century.
C. 410—1936
- 335 LIGHT BLUE-GREEN VESSEL WITH COVER, 37.5 cm. high. Around the top and bottom are indented trailed bands. On either side are three depressions.
Late XVII century.
C. 411 and 411a—1936
If this is not German, it was made in the Low Countries.
- 336 BOTTLE, in the form of a horn, 34.9 cm. long. The mouth has a pewter mount at the top of which is a dolphin. On the body are ribbed stringings and projections through which a cord may be passed.
Circa 1700.
C. 412—1936
- 337 GREEN GOBLET, 16.25 cm. high to the rim. Around the stem are two broad collars, each having four impressed projections. From the centre of the bowl an upright stick of glass projects above the rim. A separate piece of glass, with a hollow stem surmounted by a hollow figure of a deer with open mouth, can be inverted over this projection; when inverted, liquid placed in the bowl can be abstracted by sucking the mouth of the deer.
Perhaps German. Probably late XVII century.
C. 413—1936
- 338 DRINKING GLASS, 19.75 cm. high; when inverted in the shape of a woman. On the bowl which is delicately moulded and on the head are applied decorative straps.
Probably German. XVII or XVIII century.
C. 414—1936
- 339 TUMBLER, 8 cm. high, wheel-engraved, the engraved surfaces being gilded. The base has a double bottom, the lower side of the upper section being decorated with a Maltese cross with *fleur-de-lis* on each wing and a heraldic eagle in the centre.
Perhaps Riesengebirge. Circa 1725-1730.
C. 415—1936

IX. GLASS OF THE RHINELAND

A.—THE ROEMER AND ITS DEVELOPMENT

- 340 LIGHT GREEN "NUPPENBECHER," 11.79 cm. high, with pointed prunts and a dentate foot. Over the opening is a wooden cover. The upper half of the glass is still covered with the wax with which it was originally sealed. On the top in hard red wax is the seal of the Suffragan Bishop of Passau. On the seal are the words "S. Sigismundi dei gra/cia epi Salonensis." This vessel was placed in one of the three altars in the Church at Mattsee near Salzburg when the Church was consecrated on 25 April, 1458, "chorum parochialis ecclesiae S. Laurentii martyris in Matsee," by the Suffragan Bishop of Passau (Sigmund Bishop of Salona), and was removed when the Church was restored in 1903. The glass contained bones of St. Laurentius, a small fragment of which remains in it, the rest being still at Mattsee.
Not later than 1458.
C. 280—1936
- 341 BEAKER, OF GREEN GLASS, 8.6 cm. high, 6.2 cm. in diameter. Immediately below the lip is an applied stringed band. The bowl is decorated by twelve smooth prunts with pointed projections. The foot is an applied pinched band.
Probably XV, perhaps XVI century.
C. 281—1936
This type of glass—'Krautstrunk'—according to Dr. Robert Schmidt, was the forerunner of the 'Roemer.'
- 342 BEAKER ("KRAUTSTRUNK"), 8.25 cm. high, of green glass, 6.35 cm. in diameter. The bowl is decorated with twenty-four smooth prunts with pointed projections. The foot is a spun ring the thread of which is carried around twice.
Perhaps XV, probably XVI century.
C. 282—1936
The light band or stringing almost always present in 'Roemers' where the lip or upper part goes into the lower part of the body is absent on this example.

- 343 "ROEMER," of light green tint, 6.2 cm. high and 6.7 cm. in diameter at the rim. The foot is an applied dentate ring. A plain trailed ring encircles the body immediately above twelve prunts which have 'thorns' pointing upwards.
Circa 1600.
C. 283—1936
- 344 "ROEMER," OF GREEN GLASS, 17.8 cm. high, 16.35 cm. in diameter. The lower part is enriched by thirty-two prunts with 'thorns.' On it is an inscription roughly written with a diamond, signed "Spangen Anno 1626. Blakel A° 1626." At the junction of the upper and lower parts is a plain stringed band. Around the base is an applied indented band.
Circa 1600.
C. 284—1936
- 345 DARK GREEN "ROEMER," 15.9 cm. high. At the junction of the upper and lower parts a narrow band is applied. The lower is decorated by the application of smooth prunts. The foot is spun.
Probably first half XVII century.
C. 285—1936
- 346 PALE GREEN "ROEMER," 9.5 cm. high, 8.5 cm. in diameter, tinted blue. The outside of the upper part is painted 'en grisaille' with mythological marine figures; the lower part is almost covered by four flat smooth prunts. Around the junction of the upper and lower parts is a plain stringed band. The base is spun.
Second or third quarter of the XVII century.
C. 286—1936
- 347 "ROEMER," of delicate green tint, 14.9 cm. high, with a spun foot. The lower part is enriched by eight 'strawberry' prunts; on the upper part the words "Het moet uijt zijn" are engraved with the diamond.
Probably circa 1650.
C. 287—1936
The engraving may have been done by Anna Roemeri Visseher.
- 348 GREEN "ROEMER," 18.4 cm. high. The cylindrical part is decorated with 'blackberry' prunts. There is a wheeled stringed band at the junction of the upper and lower parts. The foot is spun.
Second or third quarter XVII century.
C. 288—1936
- 349 Another, as above, 19.05 cm. high.
C. 289—1936
- 350 "ROEMER," of delicate green tint, 22.9 cm. high. The lower part is enriched by twelve prunts on which heads of lions are stamped in relief. At the junction of the upper and lower parts is an indented stringed band. Spun base.
Second or third quarter XVII century.
C. 290—1936
- 351 "ROEMER," 16.5 cm. high. The prunts on the lower part are embossed with a 'berry' pattern. The foot is spun. The entire glass is iridescent, having been embedded in a canal (beside the Doelen Hotel, Amsterdam), from which it was recovered towards the end of the XIX century.
Circa 1650.
C. 291—1936
It was purchased, 1893, soon after its recovery from the canal, by Edward R. Warren, of Boston, who gave it to Mr. Buckley in 1926.
- 352 LIGHT GREEN "ROEMER," 24 cm. high, with a spiral thread base. The lower part is decorated with 'raspberry' prunts. On the upper part the Arms of Holland and of each of the Seven Provinces, with the names, and a floral border are engraved with the diamond. The foot is spun.
Signed "G. V. Nes."
Dated 1657.
C. 292—1936
From the Siniak Hutgranjia Collection.
- 353 GREEN "ROEMER," 20.3 cm. high. The upper part is engraved, in diamond point, with the figures of a piper seated on a barrel and of a male and a female peasant dancing and vine leaves; the lower part is enriched by 'strawberry' prunts. At the junction of the upper and lower parts is an indented stringed band. Spun base.
Second half XVII century.
C. 293—1936
- 354 LIGHT GREEN "ROEMER," 10.2 cm. high, decorated with smooth prunts. There is a stringed band at the junction of the upper and lower parts. The foot is spun.
Second or third quarter XVII century.
C. 294—1936
- 355 GREEN "ROEMER," 17.3 cm. high, decorated with 'raspberry' prunts. There is a stringed band at the junction of the upper and lower parts. The foot is spun.
Second half XVII century.
C. 295—1936

356 Another as above.

C. 296—1936

357 "ROEMER," 28.6 cm. high. On the spherical part are engraved with the diamond the Arms of Holland with those of William III and Mary on either side, and those of each of the Seven Provinces beneath each of which is the name of the Province and the number of towns and villages that it contains. Above these is the inscription "T'Welvaren Vant Lieve Vaderland 1689," whilst below are the trunk of a tree and the words "Concordia Res Parvae crescunt." On the cylindrical part is the signature of the engraver "W.M." (William Mooleyser) and the date, April 19. 1689. The foot is spun.

Engraved in 1689.

C. 297—1936

19 April, 1689, was one of the days when the coronation of William III and Mary was celebrated in Holland.

B.—RINGED GLASSES

358 GOBLET OF BROWN GLASS, 15.2 cm. high, with applied decoration includ-

ing a wheeled band and three applied projections on each of which is a glass ring (one missing). Spun foot.

XVII century.

C. 298—1936

359 GOBLET, 11.7 cm. high, slightly pink in tint, with applied dented stringing and three loops in each of which is a ring. Spun foot.

XVII century.

C. 299—1936

C.—THE PASSGLAS

360 PASSGLAS, 21 cm. high, with wheeled stringing. The base is formed by driving the bottom of the vessel inside and upwards and by pressing and extending the fold.

Late XVI or early XVII century.

C. 300—1936

361 PASSGLAS, 21.9 cm. high, with three applied, trailed wheeled rings. The base is formed by driving the bottom of the vessel inside and upwards and by pressing and flattening the fold.

Late XVI or early XVII century.

C. 301—1936

XII. GLASS OF THE LOW COUNTRIES

A.—GLASSES MADE

(UNLESS OTHERWISE STATED)

AND ENGRAVED IN THE LOW COUNTRIES IN LINE OR IN STIPPLE WITH THE POINT OF A DIAMOND

362 "MILL-GLASS," 23.5 cm. high, of glass and silver. The glass part is an inverted bowl of leaden tint, surmounted by a fluted knob that shows traces of gilding. The bowl is decorated by diamond point engraving. Above the rim are the words "CONCORDE EN VNITE." The knob is surmounted by a silver windmill with a stairway on which are three small silver figures, a man ascending with a sack, a figure of Cupid half-way up and a second man at the top. A girl leans from the mill window. By blowing through a silver tube the sails and a hand on a clock dial are set in motion.

Probably made in 1570.

C. 416—1936

The provenance of the glass cannot be determined. It may have been made in the Low Countries, in Germany, or in Italy.

The silver part is Dutch and is contemporary with the glass. The decoration on the glass

shows Venetian influence and is no doubt engraved by the same artist who engraved the glass (similar in form), which is in the Kranichstein Museum, Darmstadt, and is dated 1570 (illustrated in Diamond Engraved Glasses of the XVI century, Wilfred Buckley, 1929).

363 HORN-SHAPED GLASS, 31.75 cm. long, with applied bands and rings. Between the bands is engraved "MYNE NAEM. IS. MERTEN, DE. DROOCH. AL. WAER. ICK. TOT. DEN. HALS. TOE. NAT. ALEVE. WEL. IS. MYNE. NAEM. NOCH. MERTEN. DE. DROOCH. NIET. SONDER. GODT. (My name is Merten de Drooch (= dry) were I wet (filled) to the neck my name please, is still Merten de Drooch. Nothing without God.)

Middelburg or Antwerp. Late XVI century.

C. 417—1936

364 GOBLET, 17.15 cm. high, 8.9 cm. in diameter. Engraved with a continuous scene. On one side is a woman being led by a Cupid, and an inscription "DE LIEFDE SIET GEEN LEIDT" (Love

sees no grief); on the other are two Cupids trying vainly to strike fire on a steel and tinder, at whose feet lie a number of broken arrows, and an inscription "IC VER GHEEFS" (I forgive). Hollow knob.

Circa 1655.
C. 418—1936

- 365 WINE GLASS, 16.5 cm. high, with green engraved bowl. The stem is hollow. The foot, on which flowers are diamond-point engraved, has the edge folded from above.

XVII century.
C. 419—1936

- 366 GOBLET, of slightly yellowish tint, 18.4 cm. high. On the bowl is very finely engraved, "VERDRYFT DE TREURIGHZ" (Drive out sadness). The foot has the edge folded from above.

Circa 1660.
C. 420—1936

- 367 BLUE BOTTLE, 22.9 cm. high, with a hollow handle and a silver-gilt top with collar and chain. Engraved with grape vine and a peacock.

Second half XVII century.
C. 421—1936

- 368 FLUTE GLASS, 41.6 cm. high, engraved with the arms of Utrecht. Hollow knob. The foot has the edge folded from above.

Circa 1660.
C. 422—1936

- 369 FLUTE GLASS, 42.2 cm. high. On one side is engraved a portrait of William III, Prince of Orange, with the inscription "Wilhelmus Prin d'Orange" set in a circle. On the opposite side is the trunk of an oak tree, with a single branch. Around the top in large letters "Vive le Prince d'Orange" is inscribed. Hollow knob. The foot has an edge folded from above.

Circa 1661.
C. 423—1936

- 370 FLUTE GLASS, 41.3 cm. high, decorated on one side with a portrait of William III, Prince of Orange, with the inscription "WILHELMUS III D.C. Princeps Aransonensium, Comitem Nassauie etc" in a medallion; on the other side, with the Arms of the Prince. Hollow knob. The foot is decorated with two sprigs and has the edge folded from above.

Circa 1664.
C. 424—1936

- 371 GOBLET or "FLÜGEL" GLASS, 39.4 cm. high. On the bowl are engraved the Arms of William III, Prince of Orange (King of England, 1689 to 1702), the Arms of four Netherlandish Provinces (Groningen, Friesland, Zeeland and Holland) above an orange tree and the date 1673 below the Prince's Arms. The stem is composed of a strand of twisted clear and opaque white glass at the edges of which are impressed projections of clear glass. The foot has the edge folded from above.

Dated 1673.
C. 425 and 425a—1936

In 1672 William III was put in a position of complete authority over the four Provinces whose Arms are on this glass, when the other three Dutch Provinces (Utrecht, Guelderland and Overijssel) were in the hands of Louis XIV of France and consequently were unable to hold any representative assembly.

- 372 GREEN GLASS BOTTLE, 26 cm. high. The body is decorated with a sentence in Dutch so written as to cover it with scrolls. At the base of the neck is engraved

"Syrach cap: 31.
vers 31."

Engraved under the base is: "Willem van Heemskerk in Leyden. 1674. AET. 61."

Dated 1674.
C. 426—1936

Willem van Heemskerk was born in Leyden in 1613 and died in 1692.

- 373 GREEN BOTTLE, 14 cm. high. Around the lower part is engraved "Nuttendorckrassen" elaborated with scrolls. The collar of the neck is mounted with pewter to which the pewter mount to the cork is attached by a chain. Under the body is engraved: "Willem van Heemskerk 11 Decemb. 1684." "Die van Sijn vangst veel schettert, krast en swest valt vaek de brok voor s . . . er uit het nest."

Dated 1684.
C. 427—1936

- 374 JAR AND COVER, 16.8 cm. high. The lower part of the jar, which stands on three flattened ball feet, is moulded and pinched; the upper part is engraved with flowers and peacocks. The cover has raised ribs between which are engraved sprigs.

Second half XVII century.
C. 428 and 428a—1936

- 375 WINE GLASS, 20 cm. high. The bowl is decorated with engraving. The Dutch lion holds a sword in his right hand and seven arrows, emblems of the Seven Provinces, in his left. On the rest of the bowl are the words "Salus Patriae," delicate sprigs and a bird. On either side of the hollow stem is an applied scroll. The foot has the edge folded from above.

Circa 1680.
C. 429—1936

- 376 GOBLET, 19.05 cm. high. The bowl is engraved on one side with a rampant lion, within a ringed fence. On the other side is a female figure holding in her right hand a staff on which is a hat and in the other a spray of palm. Between the figures are sprays of flowers and birds. Hollow knop. The foot has an edge folded from above.

Circa 1680.
C. 430—1936

The decoration is emblematic of Holland and Liberty.

- 377 GLASS, 16.5 cm. high and 8.9 cm. in diameter, upon three flattened ball feet. On it are engraved figures of a man leading a girl, and two men dancing. Signed "W. Mooleyser 1685."

Dated 1685.
C. 431—1936

- 378 GOBLET, 21.6 cm. high. One side are engraved the Arms of King William III of England, with those borne by him as Prince of Orange, in an escutcheon of pretence. On the other side are the words "God bless the Kingh." Hollow knop. The foot has the edge folded over from above.

C. 432—1936
Made whilst William III was King of England (1689-1702), possibly in 1689.

- 379 GOBLET or "FLÜGEL" GLASS, 30.2 cm. high. On the bowl, stippled with a diamond, is a landscape with trees and flowers and two donkeys, on one of which a man is seated. It is signed "F.G. fecit" (Frans Greenwood). The stem is composed of a strand of twisted opaque white and clear bluish green ribbons in clear glass, at the edges of which are impressed projections of clear glass. The edge of the foot is folded from above.

C. 433—1936
(Glass No. 27, Plates 31, 32, in the monograph *Frans Greenwood and the Glasses that he Engraved*. Wilfred Buckley, 1930.)

The glass was probably made in the second half of the XVII century; the date when Greenwood engraved it cannot be suggested.

Frans Greenwood was born in Rotterdam in 1680 and died in Dordrecht in 1761.

- 380 GLASS (made in England), 21 cm. high. The edge of the foot is folded from above. On the bowl are engraved four figures, adapted from Jacques Callot's *Balli di Sfrassania* (Scapino, Cap'Zerbino, Smarolo cornuto and Maramao), and the signature "Frans Greenwood pinxit 19 Jan. 1720."

Dated 1720.
C. 434—1936

(Glass No. 1, Plates 5, 5A, in the monograph on Frans Greenwood.)

This is the earliest recorded example of Greenwood's engraving and the only one in line, all the others being in stipple.

- 381 GOBLET (made in England), 21 cm. high. On the bowl is stippled with a diamond a portrait of a man holding a 'Roemer.' Beneath the picture is the signature "F. Greenwood fecit 1728." The foot with the edge folded from above.

Dated 1728.
C. 435—1936

(Glass No. 6, Plate 16, in the monograph on Frans Greenwood.)

- 382 GOBLET (probably made in England), 23.3 cm. high, engraved with a ship on the stern of which is "D. WALVIS," and around the top, in large letters, "D. VERGULDE. WALVIS." The knop contains air beads. On the foot is engraved the signature "JAN STAM," which may be either the name of the engraver or of an owner.

Circa 1750.
C. 436—1936

- 383 GOBLET (made in England), 19.7 cm. high. On the bowl very finely stippled is a man at a table with a glass in his right hand. It is signed "A. Schouman fecit 1751." The stem contains spiral air threads and has a knop, with air beads, at its base, above a domed foot.

Dated 1751.
C. 437—1936

The subject is similar to the mezzotint (that is perhaps a self-portrait) by Schouman see Plate I in the monograph Aert Schouman and the Glasses that he Engraved

(Wilfred Buckley, 1931) in which monograph this glass is No. 3, Plate 10.

Schouman was born in Dordrecht in 1710 and died at The Hague in 1792.

- 384 "HOGARTH" GLASS (probably made in England), 17.8 cm. high, decorated with a design in stipple engraving showing the portrait of William IV, Prince of Orange, on a catafalque, weeping figures, etc. Above, in a ribbon, are the words "HEU PACIS OCCIDIT AUCTOR." At the bottom, is the signature "A. Schouman. Fec = 1752." Air beads in the knop.

Dated 1752.
C. 438—1936

(Glass No. 5, Plate 12, in the monograph on Aert Schouman.)

- 385 WINE GLASS (probably English), 20.6 cm. high. On one side, between sprays of orange, are engraved the arms of Utrecht; on the other side in a scroll is inscribed: "Ter gelegentheid dat BORGER VAENDER der Compagnie DE SWARTE KNEGTE binnen UTRECHT Plegtig is overgebracht op den 12 Maart 1759." The centre knop has an air 'tear.'

Dated 1759.
C. 439—1936

- 386 WINE GLASS (probably English), 19.7 cm. high, engraved with the words "Studia et Artes" enclosed by long scrolls flowing from the letter "S." The stem contains elongated 'tears.' On the foot is the signature, "Lokorst Script 1765."

Dated 1765.
C. 440—1936

- 387 GOBLET (probably made in England), 18.7 cm. high. Engraved chiefly in stipple but with a few lines. On the reverse are the initials of the engraver "G.H.H." (Hoolaart). The stem contains opaque white spirals.

Circa 1775.
C. 441—1936

G. H. Hoolaart was born at Dordrecht in 1716.

- 388 GOBLET (probably made in England), 21 cm. high, engraved with fine line and stipple, the subject being a portrait of a man surrounded by a frame terminating at the top in vine leaves and tendrils. Air beaded knop. On the under side of

the foot the signature "J.V.D. Blyk fecit 1776" is engraved.

Dated 1776.
C. 442—1936

- 389 GOBLET (probably made in England), 23.5 cm. high. Engraved with a diamond, in stipple and some line, with three half-length figures. In the base of the bowl and in the lower knop are air beads. The stem contains spirals of white opaque glass.

Signed (on the foot) J.V.D. Blyk, 1777.
C. 443—1936

- 390 GOBLET, 21.3 cm. high, decorated in stipple diamond point with the Arms of William V Prince of Orange and those of his wife Frederica Wilhelmina, niece of Frederick the Great, supported by two lions. Stem cut in facets.

XVIII century, but not earlier than 1767, the date of the marriage of William V.

C. 444—1936

A so-called Wolff-glass, but it is not yet determined whether this type with very fine stippling and deep shadows was done by Wolff.

In the opinion of Francis Buckley, the glass was not made in England.

(In the monograph *D. Wolff and the Glasses that he Engraved*, by Wilfred Buckley (1933), this glass (see Plates 15, 15A) is definitely not attributed to Wolff and the date of the engraving is placed as circa 1775-1785. B. T. B.)

- 391 WINE GLASS, 17.8 cm. high, decorated with the Arms of William V Prince of Orange in fine stipple engraving. Stem cut in facets.

Latter half XVIII century, but not earlier than 1767.

C. 445—1936

It is doubtful if the glass is English. The engraving was done presumably by the same hand that engraved No. 390.

- 392 WINE GLASS, 17.5 cm. high, decorated in very fine stipple engraving, with two Cupids, one holding a bunch of flowers, the other a hat on a staff. Stem cut in facets.

Latter half XVIII century.
C. 446—1936

The glass is probably not English. It may have been engraved by the same hand that engraved Nos. 390 and 391.

- 393 GOBLET, 18.4 cm. high, decorated in fine stipple diamond point engraving

with two boys clasping hands, and the word "VRIENDSCHAP." Knop with air beads.

Latter half XVIII century.

C. 447—1936

A so-called Wolff-glass that may not have been engraved by Wolff nor by the engraver of Nos. 390, 391 and 392.

(In the monograph on D. Wolff (1933) the engraving on this glass (see Plates 13, 13A) is tentatively attributed to D. Wolff.—B. T. B.)

- 394 GOBLET, 18.3 cm. high. On the bowl two putti and the word "VRIENDSCHAP" are engraved in stipple, except for the hair which is done partly in line. Two knops, one of which contains air beads.

Unsigned. Attributed to D. Wolff. Probably circa 1770-1775.

C. 448—1936

(See Plates 18, 18A in monograph on D. Wolff.)

(The side of the bowl has been broken away and mended.)

- 395 WINE GLASS (almost certainly English), 18.7 cm. high, finely stippled. Stem cut in facets.

Engraved by D. Wolff, probably in 1795 or 1797.

C. 449—1936

(See Plate 11 in monograph on D. Wolff.)

The subject refers to Company 13 of a Rotterdam military organization which was, at the time, Anti-Orangist; hence the Cap of Liberty and the number 13.

- 396 WINE GLASS (almost certainly English), 16.3 cm. high, with drawn stem cut in facets. On the bowl very delicately stippled with a diamond is the portrait of a man above which is stippled: "DIT S'HOLLANDSCH CATO, HOOFT, GEVLUGT OM DWINGLANDY, KEERT HY IN ZEEGEPRAL, DAN WORD HEEL NEERLAND VRY."

(Translation:

"This is the Cato of Holland, Hooft, who had to flee on account of tyranny. When he returns in triumph, all the Netherlands will be free.")

Engraved by D. Wolff. 1797-1799.

C. 450—1936

(See Plate 10 in monograph on D. Wolff.)

Hendrik Hooft (1716-1794) was several times Burgomaster of Amsterdam; for the first time in 1769. He was an antagonist of the House of Orange and fled from Holland

in 1787. The City of Dublin awarded him the freedom of that City. He returned to Holland in 1790 and lived as a private citizen.

- 397 WINE GLASS (of English manufacture), 13.65 cm. high, with drawn stem cut in facets. The bowl is engraved in fine stipple diamond point with portrait busts of William V Prince of Orange and his wife, Frederica Wilhelmina, niece of Frederick the Great.

Engraved by D. Wolff. Probably circa 1790.

C. 451—1936

- 398 GLASS PANE, 36.2 cm. by 33 cm., engraved with a diamond. On a stone, at the base, is the signature of the engraver—"A. Melort 1838."

Dated 1838.

C. 452—1936

A. Melort was born in Dordrecht in 1779 and died at The Hague in 1849.

B.—GLASSES MADE

(UNLESS OTHERWISE STATED)

AND ENGRAVED IN THE LOW COUNTRIES WITH THE WHEEL

- 399 GOBLET, 22.2 cm. high. The bowl is decorated with engraving representing Bacchus amid vines and birds. The base of the bowl is expanded and pinched 'diamond ways.' Two hollow knops. The foot is engraved with a wreath of flowers and leaves and has the edge folded from above.

Late XVII century.

C. 453—1936

One of the earliest examples of Dutch wheel-engraving.

- 400 GOBLET (probably English), 19.05 cm. high. The Arms of Flushing are wheel-engraved on the bowl.

Circa 1735.

C. 454—1936

- 401 GOBLET (perhaps English), 20.3 cm. high. The bowl is engraved with roses, beneath which is inscribed "NULLE ROOSE SANS EPINE." Air 'tear' in the stem. The foot has the edge folded from above.

Circa 1740.

C. 455—1936

- 402 GOBLET (probably English), 21 cm. high. The bowl is engraved with scenes emblematic of friendship (taken from the lives of David and Jonathan), and the

inscriptions "Quae amat in praesentia succurrit in egentia" "Vivat amicitia" "Defendit in absentia."

*Circa 1740.
C. 456—1936*

A similar glass similarly engraved, in the collection of Jonkheer H. P. van der Wall Repelaer, is dated 17 Sept. 1743.

- 403 WINE GLASS (probably English), 18.4 cm. high. The bowl is engraved on one side with the Arms of Rotterdam, on the other with other armorial bearings. Ribbed and moulded pedestal 'Silesian' stem on a domed and moulded foot.

*XVIII century. Probably circa 1745.
C. 457—1936*

- 404 GOBLET (probably English), 24.8 cm. high. The bowl is engraved with the Arms of Anne, daughter of George II, and those of William IV Prince of Orange, supported by a female figure seated at the foot of an orange tree, the whole surrounded by the Arms of the Seven Provinces. Around the top is inscribed "HOLLANDS BEEDE IS RUST AN VREEDE" (Holland's wish is Peace and Quiet). Air-beaded knop.

Engraved between the appointment of William IV as Stadholder, 1747, and his death in 1751.

C. 458—1936

- 405 GOBLET (probably English), 21 cm. high. The bowl is engraved with the Arms of Anne, daughter of George II, who married William IV Prince of Orange. The upper half of the stem is decorated with air beads, the lower half with a 'tear.'

*1747—1751.
C. 459—1936*

- 406 GOBLET (probably English), 19.7 cm. high. The bowl is engraved with the Arms of William IV Prince of Orange. Air bead in the stem.

*1747—1751.
C. 460—1936*

- 407 WINE GLASS (perhaps made in Liège), 13.3 cm. high. The bowl is engraved with the Royal cypher of George II. The stem contains spirals of opaque white glass.

*German or Liégeois. Circa 1750.
C. 461—1936*

This glass was given to Mr. Buckley on 21 January 1929, by Her Majesty Queen Mary.

- 408 GOBLET (probably English), 20 cm. high. On the bowl are engraved the arms of Briel and the words "LIBERTATIS PRIMITIAE" and on the reverse "I. ROEST." The upper part of the stem contains air threads, the lower knop elongated air beads.

*Third quarter XVIII century.
C. 462—1936*

Briel was the birthplace of Admiral Tromp and was the first town captured from the Spaniards in the Dutch struggle for independence.

- 409 WINE GLASS (probably English), 17.8 cm. high, with two love-birds, above which are the words "ONS LANG LEEVEN." In the central knop are 'tear' threads. On the foot is the signature "J. Sang, inv; et Fec: 1758."

*Dated 1758.
C. 463—1936*

- 410 WINE GLASS (probably English), 17.5 cm. high, engraved on one side with two clasped hands above two entwined hearts on an altar, and on the reverse: "DE HUWELYKS BANDT, BINDT HART EN HANDT." The stem is cut and faceted. On the hexagonal foot is engraved "Jacob Sang, inv = et Fec = Amsterdam 1761."

*Dated 1761.
C. 464—1936*

- 411 PAIR OF HOGARTH-SHAPED CUPS AND COVERS (almost certainly English), 21.6 cm. high. On one is engraved a new-born babe above a scroll decoration with the following on the reverse: "HET WELSÿN VAN DE JONG GEBOORENE." On the other is a continuous picture showing a young mother in bed, a cradle being rocked by a nurse and a table set with a pair of glasses similar to this pair. Above the picture is engraved "HET WELVAAREN VAN DE KRAMVROUW." In the finials and knops are air 'tears.' On the feet is engraved "Jacob Sang, inv = et Fec = Amsterdam, 1762."

*Dated 1762.
C. 465 and 465a, 466 and 466a—1936*

- 412 GOBLET, 17.5 cm. high, engraved with the Arms of William V Prince of Orange and the date 1766; hollow stem.

*Dated 1766.
C. 467—1936*

Probably made at 's Hertogenbosch.

- 413 GOBLET (probably English), 19.4 cm. high, engraved with the Arms of Wilhelmina wife of William V Prince of Orange. Air 'tears' in the lower part of the bowl continue as spiral threads through the upper knop. Air 'tears' are also in the lower one.
Circa 1767.
C. 468—1936
- 414 GOBLET (probably English), 19.7 cm. high, engraved with an allegorical figure subject above which is inscribed on a ribbon "VRIENSCHAP. EN LIEFDE." Air beads in the centre knop.
Third quarter XVIII century.
C. 469—1936
Almost certainly engraved by Jacob Sang.
- 415 GOBLET (probably English), 19.05 cm. high, engraved with the Arms of The Hague; air beads and embryo air threads in the centre knop.
Third quarter XVIII century.
C. 470—1936
Probably engraved by Jacob Sang.
- 416 WINE GLASS (probably English), 17.8 cm. high, Engraved with the Arms of Delft. The lower knop has air beads and 'tears.'
Third quarter XVIII century.
C. 471—1936
- 417 WINE GLASS (probably English), 18.1 cm. high, engraved with a ship on whose stern is the name "ALARM." Air beads in the lower knop.
Third quarter XVIII century.
C. 472—1936
- 418 GOBLET, 21.3 cm. high, engraved with a continuous scene of ships, small boats, whales and icebergs below the inscription "T. WELVAAREN VAN D'. GROENLANDSE EN STRAAT DAVISE VIS-SERY." The stem has air threads in the upper section, and two air beads in the lower section.
Third quarter XVIII century.
C. 473—1936
- 419 GOBLET, 21 cm. high, engraved with a view of a naval battle. On one side is inscribed "DE SLAG VAN DOGGERS-BANK"
17 $\frac{1}{2}$ 81."
The top knop has air beads, and the third has opaque white threads which pass spirally to the bottom of the knop below the pedestal.
Circa 1781.
C. 474—1936
- C.—OTHER GLASSES
- 420 PICTURE, 12.7 by 15.2 cm., painted on the under side of the glass, showing the Crucifixion in red, blue, green, gold, etc.
Circa 1600.
C. 475—1936
- 421 PICTURE, 9.5 cm. by 12.1 cm., painted on the under side of the glass, The Adoration of the Magi, in various colours, lightened with silver and gold.
XVI century.
C. 476—1936
- 422 PLAQUE, 16 cm. by 5.3 cm., with bevelled edges, decorated on the under side, in gold and silver and coloured sky, with a view of a Dutch garden.
Signed ZEUNER. INV. 1773.
C. 477—1936
- 423 WINE GLASS, 15 cm. high. On either side of the hollow stem is a blue wing. The edge of the foot is folded from above.
XVI or XVII century.
C. 478—1936
- 424 GOBLET, 15.2 cm. high. Twelve vertical raised ribs and points on the bowl and hollow knop. The foot has the edge folded from above.
XVII century.
C. 479—1936
- 425 SALT-CELLAR, 7.3 cm. high, 7.3 cm. in diameter.
Probably late XVII century.
C. 480—1936
- 426 JUG, 16.5 cm. high, tinted purple, with moulded latticed design. The applied handle is moulded in the form of a double section and is compressed towards the top so as to form a projection. The foot is a moulded denticulated ring.
Probably made in the Low Countries in the second half of the XVII century.
C. 481—1936
- 427 GLASS, 26 cm. high. Hollow knops. The foot has a narrow edge folded from above.
XVII century.
C. 482—1936

- 428 GLASS, 22.5 cm. high, with five hollow knops. The foot has a narrow edge folded from above.
XVII century.
C. 483—1936
- 429 WINE GLASS, 27.9 cm. high, with hollow knops.
XVII century.
C. 484—1936
- 430 GOBLET, 16.8 cm. high. The bowl is impressed or moulded with a pineapple design. The stem has two hollow knops. The edge of the foot is folded from above.
XVII century.
C. 485—1936
- 431 BEAKER, 18 cm. high and 6.5 cm. in diameter, with applied dentate rings. Springing from the base and between the two rings are three blue applied stringings with enlarged ends.
XVII century.
C. 486—1936
There is in the Rijksmuseum a picture dated 1664 painted by Hubert van Rossesteyn, in which a similar glass is depicted.
- 432 CUP AND COVER, 33.7 cm. high. The bowl is of peacock-blue and is moulded in a peacock feather design. Hollow knop of colourless glass. The foot has the edge folded from above. The cover is similar in colour and in moulding and is surmounted by a finial of colourless glass.
XVII century.
C. 487 and 487a—1936
This glass may be Italian.
- 433 TWO WINE GLASSES, 11.1 cm. and 12.1 cm. high, with ribbed knops.
Probably late XVII century.
C. 489 and 490—1936
- 434 WINE GLASS, 16.2 cm. high. The bowl is moulded with twelve raised ribs above which is an applied delicate stringing that encircles the bowl five times. The stem is delicately ribbed, with hollow knops.
Probably late XVII century.
C. 488—1936
- 435 WINE GLASS, 17.5 cm. high. The bowl is moulded with twelve raised ribs above which is an applied delicate stringing that encircles the bowl twelve times. Hollow stem.
Probably late XVII century.
C. 491—1936
- 436 LIGHT WINE GLASS, 18.1 cm. high. The lower part of the bowl is moulded with projections and around the middle is delicate stringing. Hollow stem. The edge of the foot is folded from above.
Probably late XVII century.
C. 492—1936
- 437 LIGHT WINE GLASS, 16.8 cm. high. Hollow stem. The foot has the edge folded from above.
Probably late XVII century.
C. 493—1936
- 438 LIGHT WINE GLASS, 18.7 cm. high. The bowl is moulded at the base and has a treble line of delicate stringing around the middle. Hollow stem.
Probably late XVII century.
C. 494—1936
- 439 WINE GLASS, 17.8 cm. high. Hollow stem. The foot has the edge folded from above.
Probably late XVII century.
C. 495—1936
- 440 BOUQUETIER, 22.8 cm. high, with flattened ribbed bowl and hollow knop and stem. The foot has the edge folded from above.
Probably late XVII century.
C. 496—1936
- 441 TAZZA, of clear glass, 16.5 cm. high, 14 cm. in diameter. The edge is an applied narrow blue band. Hollow stem.
Probably late XVII century.
C. 497—1936
- 442 FLUTE GLASS, 33.7 cm. high. The stem is composed of a tortuous strand of colourless glass containing a twisted red and opaque white narrow riband, terminated by blue applied prunts, above a short section of colourless glass. The edge of the foot is folded from above.
Probably middle of XVII century.
C. 498—1936
- 443 BOUQUETIER, 31.1 cm. high, with a blue bowl. The stem is composed of a tortuous twisted strand containing red, yellow and opaque white threads the ends of which are terminated by birds' heads with blue combs. Above and below are moulded hollow bulbs. The foot has the edge folded from above.
XVII century.
C. 499—1936

- 444 **BOUQUETIER**, 17·8 cm. high. The stem is composed of a tortuous twisted strand containing red, yellow and opaque white threads, edged with cross-hatched projections above a short plain stem. The foot has the edge folded from above.
XVII century.
C. 500—1936
- 445 **GOBLET or "FLÜGEL" GLASS**, 29·2 cm. high. The stem is composed of a tortuous strand of twisted colourless and opaque white glass, at the outer edge of which is a strand of clear blue glass with impressed projections.
XVII century.
C. 501—1936
- 446 **GOBLET or "FLÜGEL" GLASS**, 28·6 cm. high. The stem is chiefly composed of coils of colourless, opaque yellow, opaque white, and opaque red threads with wing-like impressed projections at either side. The edge of the foot is folded from above.
XVII century.
C. 502—1936
- 447 **GOBLET or "FLÜGEL" GLASS**, 25·4 cm. high. The stem is composed of a tortuous strand of twisted red, blue and opaque white riband in colourless glass, at the edge of which are impressed projections of colourless glass.
XVII century.
C. 503—1936
- 448 **GOBLET**, 16 cm. high. The stem is composed of a tortuous strand containing twisted red and white threads, and is edged with a cross-hatched blue application. The foot has the edge folded from above.
XVII century.
C. 504—1936
- 449 **GOBLET or "FLÜGEL" GLASS**, 23·5 cm. high. The stem is fluted at the top and bottom, the centre is composed of a coil of twisted colourless glass containing opaque red and white ribands and is decorated with projections, the upper ones joining the bowl. The foot has the edge folded from above.
Probably XVIII or XIX century.
C. 505—1936
- 450 **GLASS**, 43·8 cm. high, in the shape of a ship, 27·9 cm. in length. There is a spout in front; the handle is surmounted by a hollow balloon-shaped projection. The base of the bowl is surrounded by two indented trailed bands between which are four raised prunts, embossed with lion heads, alternating with four smaller ones with impressed "raspberry" design. Hollow fluted knob; the foot has the edge folded from above.
Probably second half XVII century.
C. 506—1936
- 451 **BOWL AND COVER**. The bowl is 8·6 cm. high and 9·8 cm. in diameter. The lower part is moulded with ribs. The foot has the edge folded from above. The cover is moulded like the bowl; from the finial, 9·2 cm. high, spring four double loops with applied pinched wings.
Probably Lüde, last quarter XVII century.
C. 507 and 507a—1936
- 452 **WINE GLASS**, 14·6 cm. high. A seal, with the arms of Nymwegen, is applied to the base of the bowl. The foot has the edge folded from above.
Circa 1700.
C. 508—1936
- 453 **BÉNITIER**, 27·9 cm. high. The lower part of the back is composed of a tortuous slightly twisted strand containing a red riband. The whole is surmounted by a border with an impressed edge. The bowl is attached at the rim, to the base of the back, in the centre by a flattened collar and at each side by an applied strut.
Probably early XVIII century.
C. 509—1936
- 454 **BÉNITIER**, 26 cm. high. The lower half of the pointed back is composed of a tortuous untwisted strand in which is a clear blue riband. Above is an impressed section, the whole surrounded by a similarly impressed uneven border. The bowl is attached to the base of the back by a central joint and by a strut at either side.
Probably early XVIII century.
C. 510—1936
- 455 **BÉNITIER, OF COLOURLESS GLASS**, 26·7 cm. high. The lower part of the back is composed of a tortuous untwisted strand, above which is a flat impressed section, the whole surrounded by a border with an impressed edge. The bowl has the rim folded from above and it is attached to the back at each side by an applied irregular strut.
Probably early XVIII century.
C. 511—1936
- 456 **BÉNITIER**, 29·2 cm. high. The lower part of the back is composed of a tortuous

twisted strand of colourless glass in which is a clear blue riband. Around the back is applied a border with impressed moulded edges. The fluted bowl is attached to the back in the centre by a compressed collar and at either side by a strut with an impressed outer edge.

Probably early XVIII century.
C. 512—1936

- 457 BÉNITIER, OF COLOURLESS GLASS, 27.9 cm. high. The lower half of the back is composed of a tortuous untwisted strand, to which is applied a flattened border with an impressed moulded edge. The top of the bowl is folded over and attached in the centre to the base of the tortuous strand and at either side by an applied strut.

Probably early XVIII century.
C. 513—1936

- 458 BAROMETER, 27.9 cm. high, tinted in two shades of blue. The body, flattened at the back, is decorated with four applied and impressed bands. The spout is also decorated with an applied band. Below the ring at the top is an applied decoration resembling a bird.

Liège. *Early XVIII century.*
C. 514—1936

- 459 CANDLESTICK, 24.8 cm. high. The bobèche is moulded. The stem is composed of trailed glass with projections 'façon de Venise.' The foot is moulded and has the edge folded from above.

Probably early XVIII century.
C. 515—1936

- 460 PAIR OF BOTTLES, 23.8 cm. high, of colourless glass. The neck of each has a translucent blue collar. The blue glass handles join a moulded blue band that connects the bowl with the neck. On the body are eight pinched ribs of blue glass joining in the centre of the bottom of the bowl.

XVII or early XVIII century.
C. 516 and 517—1936

- 461 WINE GLASS, 20.3 cm. high with drawn stem.

Probably early XVIII century.
C. 518—1936

- 462 Another glass similar to the above.

C. 519—1936

- 463 BELL, 18.4 cm. high, of thick, clear glass. The base is 12.1 cm. in diameter. Through the rounded square knob passes a brass bar from which a chain with a metal ball clapper is suspended.

XVIII century.
C. 520—1936

- 464 GOBLET, 23.5 cm. high. The bowl is mounted in silver so that the goblet must stand with the inverted bowl as a base. The centre of the mount is an armillary sphere containing a die. Above the sphere is a seated figure supporting a curved arm which holds a movable silver cup.

Circa 1780.
C. 521—1936

The glass may be English but the mounting is Dutch.

XIII. ENGLISH GLASS

A.—LATE TUDOR PERIOD (1547-1603)

- 465 GOBLET, 13 cm. high, slightly tinted brown. Hollow knob; the edge of the foot is folded from above. The bowl is engraved with a diamond point, with three panels, in two of which are the initials "A.F.," in the third "1580."

Probably made in London by Jacob Verzelini in 1580. Perhaps engraved by Anthony de Lisley.

C. 522—1936

When sold in the Hailstone Collection, this glass was described as having been presented by Lady Georgina Smythe to Horace Walpole. (See Catalogue of "Strawberry Hill" Sale.)

- 466 GOBLET, 21 cm. high, slightly tinted green. Hollow knob. The upper section of

the bowl is engraved with a stag, a unicorn, and two hounds, each separated by a tree; the lower part is divided into three panels "John . . . Jone" in one, "Dier 1581" in the second and the Royal Arms (of Queen Elizabeth) in the third.

Probably made in London by Jacob Verzelini in 1581. Perhaps engraved by Anthony de Lisley.

C. 523—1936

- 467 Two pieces of WINDOW PANE of brilliant green-tinted glass with a maker's mark(?) impressed on the pontil mark. These were removed in 1930 from the cellars of Messrs. Hoare & Co., 37, Fleet Street, London, which formerly were the cellars of the Mitre Inn.

Not later than the beginning of XVII century.
C. 524 and 524a—1936

B.—RESTORATION PERIOD

(1660-1689)

- 460 GOBLET slightly tinted grey-green, 19.7 cm. high.

1665-1675

C. 525-1936

- 469 GOBLET, 20 cm. high, with moulded fluting. The hollow stem is enriched by six raised 'raspberry' prunts. At the junction of the stem and bowl is a trailed collar. The foot has an edge folded from above.

Circa 1670.

C. 526-1936

- 470 CUP, 5.4 cm. high, moulded with fluting. The rim is mounted in silver. The glass is crizzled. Probably made by George Ravenscroft.

Circa 1674.

C. 527-1936

- 471 JUG, 27.3 cm. high. The bowl has a rolled edge. Four-lobed hollow knop, foot with edge folded from below. Probably made by Ravenscroft or his successor, Hawley Bishop.

Circa 1676.

C. 528-1936

- 472 BOWL, 26 cm. in diameter, impressed, on the under side, with the seal of the maker, a raven's head. The under side of the base is moulded with fluting interrupted by an applied foot rim. Made at the Savoy in London by Ravenscroft or his successor, Hawley Bishop.

1676 or 1677.

C. 529-1936

- 473 GOBLET, 16.51 cm. high. The hollow stem is decorated by six 'raspberry' prunts and a seventh on which is the seal of George Ravenscroft. The foot has the edge folded from above.

1676-1677.

C. 530-1936

- 474 TANKARD, 10.2 cm. high, with moulded fluting. The base is an applied flattened ring.

Circa 1680.

C. 531-1936

- 475 GOBLET, 27.9 cm. high, 11.75 cm. in diameter, with moulded bowl and three hollow knops. The top one contains a silver Charles II fourpenny piece, dated 1680, the second is spirally ribbed and the lowest is four-lobed. The foot has the edge folded from above.

Circa 1680.

C. 532-1936

- 476 BOWL of brilliant metal, 24.8 cm. in diameter and 7.6 cm. high. The rim is folded from above. The base is moulded on the under side with fluting. Between the fluting and the rim is an applied chain-like band. The foot is an applied ring.

Circa 1685.

C. 533-1936

C.—PERIOD OF WILLIAM AND MARY AND OF QUEEN ANNE
(1689-1714)

- 477 OPAQUE WHITE TANKARD, 9.5 cm. high, with a silver rim, encircled by fine stringing.

Probably early XVIII century.

C. 534-1936

Provenance unknown.

- 478 GOBLET, 21 cm. high, with an air cavity in the stem and a folded foot.

Circa 1695.

C. 535-1936

- 479 GOBLET AND COVER, 35.9 cm. high, with an air cavity in the upper knop. The foot has its edge folded from above.

Circa 1695.

C. 536 and 536a-1936

- 480 CORDIAL GLASS, 13 cm. high. The bowl is thick at the base and contains a 'tear.' The foot has the edge folded from above. The bowl is decorated, in diamond point with the words "Take a dram Old Boy."

Circa 1700.

C. 537-1936

- 481 GOBLET, 17.8 cm. high. The stem is hollow and its upper part contains a silver William III twopenny piece dated 1701. The foot has the edge folded from above.

Circa 1701.

C. 538-1936

- 482 GOBLET, 26.7 cm. high, with a 'tear' in the knop and a foot with the edge folded from above. On the bowl "God bless Queen Ann" is engraved with a diamond. (This shows the urn-shaped baluster, similar to the Venetian form.)

Early XVIII century. Perhaps 1702.

C. 539-1936

- 483 GOBLET, 21.9 cm. high. The stem contains an air bead. The foot has the edge folded from above.

Circa 1710.

C. 540-1936

- 484 WINE GLASS, 13.65 cm. high. The base of the bowl and the stem contain air 'tears.' The foot has the edge folded from above.
Circa 1710.
C. 541—1936
- 485 PAIR OF CHALICES, 35.6 cm. high.
Early XVIII century.
C. 542 and 543—1936
Formerly used in the Moravian Church at Kiltwarline, near Hillsborough, County Down, Ireland.
- 486 GOBLET 22.2 cm. high. Below the bowl is a hollow bulb, with four applied 'strawberry' bosses, containing a Queen Anne sixpence dated 1711. The stem contains an air 'tear.' The foot has the edge folded from above.
Circa 1711, or perhaps a little later.
C. 544—1936
- D.—GEORGIAN PERIOD
(1714—1830)
- 487 WINE GLASS, 16.2 cm. high. The foot has the edge folded from above.
Circa 1715.
C. 545—1936
- 488 GOBLET, 20.3 cm. high. The stem contains a large air 'tear.' The domed foot has the edge folded from above.
Circa 1715.
C. 546—1936
- 489 WINE GLASS, 11.4 cm. high. The moulded stem, which is hollow, is Silesian in form, with four sides. On each corner of the shoulder of the stem is a moulded crown.
Circa 1715.
C. 547—1936
- 490 CIRCULAR SWEETMEAT DISH AND COVER, 20 cm. high, 14.9 cm. in diameter. The bowl is slightly moulded into eight panels and rests on a domed and lightly moulded foot. Around the bowl is a flange upon which the cover rests. The finial contains air beads.
Early XVIII century.
C. 548 and 548a—1936
- 491 PLATE OF GLASS, 14.9 cm. × 13.05 cm., decorated with a diamond-engraved portrait of King George I surmounted by the Royal Arms.
1714—1727.
C. 549—1936
Copied from G. Kneller's portrait for Kensington Palace, which was engraved in 1746 by Houbracken of Amsterdam.
- 492 WINE GLASS, 17 cm. high. The base of the bowl contains an air bead, and the upper knop another, pear-shaped. The foot has the edge folded from above.
Early XVIII century.
C. 550—1936
- 493 WINE GLASS, 17.8 cm. high. The base of the bowl contains an air bead. The foot has the edge folded from above.
This is an example of the true 'baluster' as used by the Venetians.
Circa 1720.
C. 551—1936
- 494 SWEETMEAT CUP, 14.9 cm. high. The domed foot has the edge folded from above.
Circa 1720.
C. 552—1936
- 495 JUG AND COVER, 24.8 cm. high to the top of the cover, moulded with a pineapple pattern. The handle has a hollow centre. The finial contains air beads.
Circa 1725.
C. 553 and 553a—1936
- 496 TANKARD, 21.6 cm. high to the top of the cover, and 12.7 cm. in diameter at the base. Below the centre is an applied band. The finial contains elongated air bubbles.
Circa 1725.
C. 554—1936
- 497 CANDLESTICK, 21.3 cm. high. The upper part of the stem contains a circle of air beads, the lower part is moulded with raised ribs. The heavy domed foot is 12.1 cm. in diameter.
Circa 1725.
C. 555—1936
- 498 WINE GLASS, 17.15 cm. high. Beneath the bowl, which is moulded with ribs, is a knop with air beads immediately above a Silesian stem. The domed foot is ribbed.
Circa 1725.
C. 556—1936
- 499 WINE GLASS, 15.9 cm. high, wheel-engraved.
Circa 1725.
C. 557—1936
- 500 WINE GLASS, 14.6 cm. high, wheel-engraved.
Circa 1725.
C. 558—1936

- 501 WINE GLASS, 16.5 cm. high. The foot has the edge folded from above.
Circa 1725.
C. 559—1936
- 502 WINE GLASS, 15.9 cm. high, with domed foot.
Circa 1725.
C. 560—1936
- 503 SWEETMEAT GLASS, 17.5 cm. high, with cut bowl, moulded stem and domed and moulded foot.
Circa 1720-1740.
C. 561—1936
- 504 SWEETMEAT GLASS, 10.5 cm. high, with cut decoration. Nine-sided foot.
Circa 1720-1740.
C. 562—1936
- 505 WINE GLASS, 16.5 cm. high, with drawn bowl and stem, wheel-engraved.
Circa 1730.
C. 563—1936
- 506 GOBLET, 10.7 cm. high, with a drawn bowl and stem containing an air 'tear.' The bowl is finely engraved with diamond point. On the front is the crowned cypher of the letters "J. R." above the word "Amen," and the following verse of the Jacobite hymn:
 "God Save The King I pray
 God Bliss The King I pray
 God Save The King;
 Send him Victorious
 Happy and Glorious
 Soon to Reign Over Us
 God Save The King."
 Divided from this verse by two upright designs of interlaced delicate scrolls, is the following:
 "God Bliss The PRINCE of Wales
 The True-born Prince of Wales
 Sent us by THEE:
 Grant us one Favour more
 The King for to Restore
 As Thou hast done before
 The FAMILIE."
Circa 1730 (?)
 C. 564—1936
The cypher J. R. conceals the figure 8. This glass is one that celebrates the riving in 1715 of James, the eldest son of James II, usually known as the Old Pretender, who sought to become James III of England and James VIII of Scotland.
- 507 WINE GLASS, 16.8 cm. high, with drawn bowl and stem, wheel-engraved.
Circa 1735.
C. 565—1936
- 508 GOBLET, 21.9 cm. high. Hollow knop decorated by four narrow ribbed bands, which contains a silver penny of George II dated 1739. The foot has the edge folded from above.
Probably 1739.
C. 566—1936
- 509 TOAST MASTER'S WINE GLASS, 14 cm. high. The bowl is much thickened.
Circa 1740.
C. 567—1936
- 510 WINE GLASS, 18.4 cm. high, wheel-engraved.
Circa 1740.
C. 568—1936
- 511 WINE GLASS, 15.9 cm. high, with a drawn bowl and stem, which contains spiral air threads. The bowl is wheel-engraved. The foot has the edge folded from above.
Circa 1740.
C. 569—1936
It is unusual to see a glass with air threads and a folded foot. This is probably an early 'air twist.'
- 512 GOBLET, 20.6 cm. high. The upper part of the stem contains air twists and the lower part a long air bubble.
Circa 1740.
C. 570—1936
- 513 GOBLET, 21.6 cm. high, with drawn bowl indented with a diaper pattern. The knop contains an air 'tear,' the foot has the edge folded from above.
Circa 1740.
C. 571—1936
- 514 WINE GLASS, 19.7 cm. high, with drawn bowl.
Circa 1745.
C. 572—1936
- 515 WINE GLASS, 17.8 cm. high, with drawn bowl, air threads in the stem; and domed foot.
Circa 1745.
C. 573—1936
- 516 CORDIAL GLASS, 17.5 cm. high. On the bowl, wheel-engraved, are a rose and bud and above, around the rim, "HEALTH TO ALL OUR FAST FRIENDS." Domed foot.
Circa 1745.
C. 574—1936
This is a 'Jacobite' glass.
- 517 WINE GLASS, 16.5 cm. high. On one side of the bowl is wheel-engraved a

portrait of William III with the words "THE IMMORTAL MEMORY" and on the other side the Irish harp between sprays of vine leaves and fruit.

*Circa 1745.
C. 575—1936*

This is one of a set mentioned by Hartshorne in Old English Glasses, page 377. Hartshorne says that the portrait is evidently taken from the bust in the medal struck to commemorate the Battle of the Boyne, and that they were "probably made in Bristol, perhaps engraved in Cork, for Samuel Maylor, and have continued with his descendants up to the present day" (1897). Two decanters and twelve glasses were sold to a Philadelphia collector in 1927, from this set.

- 518 CORDIAL GLASS, 17.5 cm. high. Around the top is wheel-engraved "THE GLORIOUS MEMORY OF KING WILL. III." The stem contains a long air 'tear.' The foot is domed and has the edge folded from above.

*Circa 1745.
C. 576—1936*

- 519 WINE GLASS, 17.15 cm. high. The drawn bowl is wheel-engraved. The central knop contains air beads.

*Circa 1745.
C. 577—1936*

- 520 WINE GLASS, 15.2 cm. high. On the straight-sided bowl is wheel-engraved within a medallion a portrait of Prince Charles Edward Stuart, the "Young Pretender." Above the medallion are the words "AUDENTIOR IBO." On either side are an heraldic rose with one bud and a thistle. The stem contains spiral air threads.

*Circa 1747—1752.
C. 578—1936*

This glass, then in the possession of Mr. F. Harman Oates, is referred to in Old English Glasses, by Albert Hartshorne, page 361.

- 521 WINE GLASS, 16.5 cm. high, with drawn bowl and stem. On the bowl are wheel-engraved the Stuart rose and one bud. The stem contains spiral air threads.

*Circa 1750.
C. 579—1936*

A 'Jacobite' glass.

- 522 WINE GLASS, 14.9 cm. high. On the bowl are wheel-engraved a Stuart rose with two buds, "Fiat" and an oak leaf. The stem contains spiral air threads.

*Circa 1750.
C. 580—1936*

A 'Jacobite' glass.

- 523 WINE GLASS, 16.2 cm. high, with drawn bowl and stem. On the bowl are wheel-engraved the Stuart rose with two buds, "Fiat" and "P. C." The stem contains spiral air threads.

*Circa 1750.
C. 581—1936*

A 'Jacobite' glass.

- 524 WINE GLASS, 14.6 cm. high. On the thick bowl are wheel-engraved the Arms of the City of Norwich with grapes (polished) and vine leaves on either side. The stem contains spiral air threads.

*Circa 1750.
C. 582—1936*

- 525 WINE GLASS, 16.2 cm. high. On the bowl are wheel-engraved the Arms and crest of the Poppleton family. The stem contains spiral air threads.

*Circa 1750.
C. 583—1936*

- 526 ALE GLASS, 20 cm. high. The stem contains spiral air threads.

*Circa 1750.
C. 584—1936*

- 527 WINE GLASS, 16.5 cm. high. The bowl is wheel-engraved. The stem contains spiral air threads.

*Circa 1750.
C. 585—1936*

- 528 WINE GLASS, 17.5 cm. high. The bowl is wheel-engraved, the words and cartouche being gilded.

*Circa 1750.
C. 586—1936*

- 529 ALE GLASS, 18.4 cm. high. The bowl is wheel-engraved "Old Glorious & Old Steady." The stem contains spiral air threads.

*Circa 1750.
C. 587—1936*

- 530 GOBLET, 28.3 cm. high. The largest knop contains air beads.

*XVIII century. Circa 1750.
C. 588—1936*

- 531 WINE GLASS, 10.8 cm. high, with air beads in the knop, and domed foot.

*Circa 1750.
C. 589—1936*

- 532 WINE GLASS, 16.2 cm. high. The bowl and stem are drawn. The stem contains a bright double spiral of air threads.

*Circa 1750.
C. 590—1936*

- 533 WINE GLASS, 15.6 cm. high. The bowl is wheel-engraved. The stem contains spiral air threads.
Circa 1750.
C. 591—1936
- 534 WINE GLASS, 17.15 cm. high. The stem contains a compound air twist.
Circa 1750.
C. 592—1936
- 535 WINE GLASS, 15.6 cm. high. The stem contains two spiral threads, one opaque white, the other an air thread.
Circa 1750.
C. 593—1936
- 536 WINE GLASS, 19.4 cm. high, with drawn bowl and stem that contains a spiral of fine opaque white threads within a spiral air thread.
Circa 1750.
C. 594—1936
- 537 SWEETMEAT GLASS, 15.2 cm. high. It has a moulded stem and a moulded foot with the edge folded from above.
Circa 1750.
C. 595—1936
- 538 WINE GLASS, 15.9 cm. high. The bowl is indented with a trellis design and has engraved in diamond point, "Coventry Unity Navigation Trade." The stem is spirally incised.
Circa 1755.
C. 596—1936
- 539 WINE GLASS, 17.5 cm. high. The stem is spirally incised. On the bowl is engraved with a diamond—"Mrs. Edwardes 1755 Augs^d ye 4th"; on the foot, "Mr. Vowl."
Circa 1755.
C. 597—1936
- 540 VASE, 16.5 cm. high, of opaque white glass, painted in colours with flowers, a tree, three birds and a butterfly. Probably painted by Michael Edkins.
Bristol.
Circa 1755.
C. 598—1936
- 541 TANKARD, 15.6 cm. high. Around the mouth are finely moulded rings; around the centre is one applied ring and the lower part is moulded in a pinched design. In the base is embedded a silver sixpence of George II dated 1757.
Probably 1757.
C. 599—1936
- 542 TANKARD, 19.7 cm. high. The bowl has three ribbed bands around the rim and another around the centre; the lower part is moulded in a pinched design. Hollow stem with four applied 'strawberry' bosses enclosing a George II shilling dated 1745.
Circa 1760.
C. 600—1936
- If the tankard was not made in 1745, the date of the coin probably has reference to the Jacobite rising of that year.
- 543 TANKARD, 21 cm. high. The top is decorated with trailed bands. Around the centre is an applied band, the lower part is moulded with fluting. The foot has the edge folded from above.
Circa 1760.
C. 601—1936
- 544 BOWL, 11.4 cm. high and 21.6 cm. in diameter, finely wheel-engraved with the Arms of the Ferguson-Davie family, two vine leaves and a bunch of grapes (the latter polished) on each side, and a flower with leaves.
Circa 1760.
C. 602—1936
- 545 WINE GLASS, 15.9 cm. high, with wheel-engraved and part polished decoration. The stem contains spiral air threads. The foot has the edge folded from above.
Circa 1760.
C. 603—1936
- 546 WINE GLASS, 14.9 cm. high, wheel-engraved. The stem contains a spiral column of air threads.
Circa 1760.
C. 604—1936
- 547 CORDIAL GLASS, 16.5 cm. high. The stem contains two spirals of air threads, one inside the other.
Circa 1760.
C. 605—1936
- 548 WINE GLASS, 16.2 cm. high. The stem contains a double spiral of fine air threads.
Circa 1760.
C. 606—1936
- 549 WINE GLASS, 16.5 cm. high. The bowl and stem are drawn. The stem contains spiral air threads and has a trailed band applied around its centre.
Circa 1760.
C. 607—1936
- 550 WINE GLASS, 15.9 cm. high. The lower half of the bowl is horizontally ridged.

The stem contains opaque white spiral threads.

Circa 1760.
C. 608—1936

- 551 WINE GLASS, 14.3 cm. high. On the bowl are wheel-engraved a semi-heraldic rose, one bud and rose leaves and a thistle and leaves. The stem contains opaque white spiral threads.

Circa 1760.
C. 609—1936

The emblems are those of England and Scotland.

- 552 WINE GLASS, 17.1 cm. high, wheel-engraved with a Stuart rose with two buds. The stem contains opaque white spiral threads.

Circa 1760.
C. 610—1936

A 'Jacobite' glass.

- 553 ALE GLASS, 22.9 cm. high. The lower half of the bowl is slightly fluted. The stem contains opaque white spiral threads.

Circa 1760.
C. 611—1936

- 554 WINE GLASS, 15.9 cm. high. The bowl is cut in facets. The stem contains two spiral opaque white threads, one inside the other.

Circa 1760.
C. 612—1936

- 555 WINE GLASS, 14.6 cm. high. The bowl is wheel-engraved and is faceted at the base. The stem is cut in facets.

Circa 1770.
C. 613—1936

- 556 WINE GLASS, 14.6 cm. high, wheel-engraved. The base of the bowl and the stem are cut in facets.

Circa 1770.
C. 614—1936

- 557 ALE GLASS, 19.05 cm. high. On the bowl hops and barley wheel-engraved and polished.

Circa 1770.
C. 615—1936

- 558 ALE GLASS, 20.3 cm. high. The stem contains compound spiral air threads.

Circa 1770.
C. 616—1936

- 559 WINE GLASS, 15.6 cm. high. The stem contains spiral threads in blue and opaque white.

Circa 1770.
C. 617—1936

- 560 WINE GLASS, 15.2 cm. high. In the stem is a spiral ribbon of opaque white glass made of many threads, one edge of which is of translucent blue, the other of translucent green.

Circa 1770.
C. 618—1936

- 561 WINE GLASS, 14.6 cm. high. The stem contains spiral threads in red, blue and opaque white.

Circa 1770.
C. 619—1936

- 562 DAMAGED BOTTLE, 23.5 cm. high, without its bottom, on which are enamelled in colours the Arms and motto of Newcastle beneath which is "Beilby Junr. pinxit & inv' N' Castle" and scratched with a diamond "1762." On the reverse are the arms of Sir Edward Blackett, 4th Baronet, Member of Parliament for Northumberland (1768-1774).

Circa 1762.
C. 620—1936

William Beilby, Senr., who probably did not enamel glass (see W. A. Thorpe, History of English and Irish Glass, page 229), died 1765; hence the signature "Beilby Junr." makes it almost sure that this glass was decorated before 1765.

- 563 CORDIAL GLASS, 10.8 cm. high, with opaque white threads in the stem. The bowl is decorated in white enamel with grapes and vine leaves, the initials "H. C." and the date "1764." Almost certainly enamelled by the Beilbys, William Junr. and his sister Mary.

Dated 1764.
C. 621—1936

- 564 CORDIAL GLASS, 11.3 cm. high, with bowl decorated in white enamel. The stem has opaque white spiral threads.

Circa 1765.
C. 622—1936

- 565 WINE GLASS, 18.1 cm. high. The bowl is decorated in enamel, on the front with arms in blue, mauve, yellow and red, and with leaves and swags in white. On the reverse, in white, is a scene with ruins, above which, in red, is the signature "Beilby pinxit." The stem has a knob with air 'tears.'

Circa 1770.
C. 623—1936

- 566 DECANTER, 22.9 cm. high, decorated in enamel. On the front is the word "MOUNTAIN" in a light blue scroll.

On the reverse are leaves and flowers. With the exception of the scroll the enamel is white. Almost certainly enamelled by the Beilbys.

Circa 1770.
C. 624—1936

- 567 WINE GLASS, 18.4 cm. high, decorated in white enamel. The stem has a knop with air beads. Almost certainly enamelled by the Beilbys.

Circa 1770.
C. 625—1936

- 568 PAIR OF WINE GLASSES, 16.8 cm. high. The bowls are decorated in white enamel. The words "Elizth. Smith" are on one bowl and "Jn^r Smith" on the other. White spiral threads in the stems; there are traces of gold on the rims. Almost certainly enamelled by the Beilbys.

Circa 1770.
C. 626 and 627—1936

- 569 GOBLET, 19.7 cm. high, with opaque white spiral threads in the stem. The bowl is decorated in white enamel. Almost certainly enamelled by the Beilbys.

Circa 1770.
C. 628—1936

- 570 WINE GLASS, 15.2 cm. high. The bowl is decorated in white enamel; the stem contains two spirals of opaque white threads, one within the other. Almost certainly enamelled by the Beilbys.

Circa 1770.
C. 629—1936

- 571 WINE GLASS, 17.5 cm. high. The bowl is decorated in white enamel. The rim shows traces of having been gilded. The stem contains two spirals of opaque white threads, one within the other. Almost certainly enamelled by the Beilbys.

Circa 1770.
C. 630—1936

- 572 WINE GLASS, 15.9 cm. high. The bowl is decorated in white enamel with two small butterflies, a heron and a peacock, both birds standing on scrolls of green enamel. The stem contains spirals of opaque white threads. Almost certainly enamelled by the Beilbys.

Circa 1770.
C. 631—1936

- 573 GOBLET, 19.4 cm. high. On the bowl, the words "Liberty & Clavering For Ever"

in white enamel enclosed in a scroll cartouche in red and yellow enamel surrounded by white leaves. On the back are grapes, vine leaves and insects in white. The edge of the bowl shows traces of gilding. In the stem opaque white spiral threads. Almost certainly enamelled by the Beilbys.

Circa 1770.
C. 632—1936

- 574 GOBLET, 19.4 cm. high. On the bowl is a vine in white enamel. The stem contains white twisted threads. Almost certainly enamelled by the Beilbys.

Circa 1770.
C. 633—1936

- 575 GOBLET, 20 cm. high, with bowl decorated in white enamel on one side with a crest and sprays of foliage and on the other with Arms and the motto "AMOR ET AMICITIA" and branches and swags. The stem contains opaque white spiral threads. Almost certainly enamelled by the Beilbys.

Circa 1770.
C. 634—1936

- 576 PAIR OF CUT-GLASS DECANTERS, 37.5 cm. high (including stoppers). Between the cutting, at the greatest diameter, is an uncut surface with wheel-engraved festoons part polished and part unpolished.

Circa 1770.
C. 635 and 636—1936

- 577 TOP OF A DISH, 40.6 cm. in diameter, cut with facets and a waved edge.

Circa 1780.
C. 637—1936

- 578 PAIR OF CUT-GLASS DISHES, 14 cm. in diameter, about 3.2 cm. deep and 8.25 cm. in diameter at the base, with gilt metal mounts attached to the rims.

Circa 1780.
C. 638 and 639—1936

- 579 DECANTER, 27.9 cm. high. The lower part of the body is lightly ribbed. On one side is wheel-engraved the word "Liberty" above a formal eagle, on the other a circular device with a plain centre above which, on a ribbon, are the words "American Independence."

Circa 1780.
C. 640—1936

- 580 PAIR OF WATERFORD BLOWN GLASS DECANTERS WITH STOPPERS, 26 cm. high. The lower parts are moulded with fluting. Wheel-engraved are, on one side, a crowned harp in a wreath of shamrock and laurel foliage, and on the other the words "Success to the Waterford Volunteers 1782", in a similar wreath.

Dated 1782.

C. 641 and 642—1936

- 581 Coarse, heavy, elliptical OPAQUE WHITE GLASS JUG, 8.25 cm. high, with applied ring for a base. Embedded in the metal are numerous fragments of opaque green, opaque blue and opaque and clear red glass.

Late XVIII century.

C. 643—1936

In the Victoria and Albert Museum is a translucent jug with coloured fragments in the material that is marked Shropshire (WROCKWARDINE).

- 582 MODEL OF A HUNTING HORN, 42.55 cm. long, of opaque white glass that becomes translucent towards the larger end. Five scrolled bands of clear glass are applied. The larger end is also decorated by a delicate trailed band continuously wrapped around the horn.

Made at Bristol.

Circa 1790.

C. 644—1936

- 583 JUG, 20.6 cm. high, brown-green with opaque white flecks; around the rims is an opaque white line.

Made at Nailsea, near Bristol. Circa 1790.

C. 645—1936

- 584 BOTTLE, 28.6 cm. high, 14 cm. in diameter, brown-green flecked with opaque white, decorated with applied trails. It is fitted with a silver-plated mounted cork.

Made at Nailsea, near Bristol. Circa 1790.

C. 646—1936

- 585 FLATTENED ROUND BOTTLE, 6 cm. in diameter, 7.6 cm. high including the neck, of dark green (almost black) glass. It is almost covered with many-coloured enamel, irregularly embedded in the surface, in part resembling in appearance Italian millefiori decoration.

Perhaps circa 1800.

C. 647—1936

- 586 GOBLET, 22.9 cm. high, with drawn stem. The bowl is wheel-engraved, with the initials "S. M. S."

Circa 1795.

C. 648—1936

- 587 HOGARTH-SHAPED GOBLET, 14.3 cm. high. On the bowl are two arms

delicately engraved with the wheel. The rest of the surface is cut in facets.

Circa 1800 (?)

C. 649—1936

This glass may have been made in Holland, England or Ireland.

- 588 GREEN CUP AND COVER, 23.8 cm. high.

Circa 1800.

C. 650 and 650a—1936

- 589 TODDY LIFTER, 21.6 cm. high, with cut decoration, engraved with the letter "S" (the initial of the Duke of Sussex) surrounded by the motto of the Order of the Garter, surmounted by a coronet.

Circa 1810.

C. 651 and 651a—1936

- 590 "FIRING" GLASS, 9.5 cm. high, wheel-engraved with masonic emblems and, in a medallion, the letter "S" (the initial of the Duke of Sussex) surrounded by the motto of the Order of the Garter, surmounted by a coronet.

Circa 1810.

C. 652—1936

- 591 PAIR OF GOBLETS, 16.8 cm. high. The bowl is decorated with polished depressions. On the under side of the base is a cut and polished star.

Early XIX century.

C. 653 and 654—1936

E.—POST-GEORGIAN PERIOD

(1830—)

- 592 GOBLET, 19.7 cm. high, wheel-engraved with hops and barley, a wheat-sheaf in an open wreath on one side and on the other "T. S. A." and "NO GRUMB-LING." Cut decoration on the lower half and foot.

Circa 1830.

C. 655—1936

- 593 WINE GLASS, 9.8 cm. high, finely wheel-engraved.

Circa 1830.

C. 656—1936

- 594 PAIR OF RUMMERS, 14.6 cm. high, wheel-engraved with hops and barley. The bases have the under sides cut with a radiating star ornament.

Circa 1830.

C. 657 and 658—1936

- 595 PAIR OF GOBLETS, 16.2 cm. high, wheel-engraved, with a wreath of shamrock, thistle and rose, the initials "C. A." and the date "1840." The lower part is cut.

Dated 1840.

C. 659 and 660—1936



XIV. PROBABLY AMERICAN

(UNITED STATES)

Possibly Bristol

(All in this group purchased in 1891 at a small inn at Guadalupe outside Mexico City)

- 596 FLUTED DISH OF CLEAR GLASS, 3.8 cm. high, 7.6 cm. in diameter. The rim is folded from without. The fold encloses an irregular band of what appears to be a horn-coloured stain.
C. 661—1936
- 597 DEEP BLUE JUG with handle, 15.2 cm. high.
C. 662—1936
- 598 PEACOCK-BLUE VASE, 9.5 cm. high.
C. 663—1936
- 599 AQUAMARINE COLOURED VASE, 10.2 cm. high. Lightly fluted.
C. 664—1936
- 600 REDDISH PURPLE VASE, 9.5 cm. high.
C. 665—1936
- 601 BOTTLE-GREEN VASE, 5.1 cm. high.
C. 666—1936
- 602 BROWN VASE moulded in the shape of a human head, 8.3 cm. high.
C. 667—1936
- 603 PEACOCK-BLUE DISH, 4.45 cm. high, moulded.
C. 668—1936
- 604 ROYAL BLUE JUG, 8.3 cm. high.
C. 669—1936
- 605 DARK SAGE-GREEN JUG, 13 cm. high.
C. 670—1936
- 606 DARK PEACOCK-BLUE JUG, 10.2 cm. high, delicately fluted from the top to bottom.
C. 671—1936

XV. MISCELLANEOUS GLASSES

- 607 GOBLET, 27.9 cm. high. In the stem is a monogram between two hollow knobs. The edge of the foot is folded from above.
Probably Scandinavian. Circa 1700.

C. 672—1936

This glass was classed as "Of uncertain origin. Perhaps German, XVIII century" at the Victoria and Albert Museum, 1935.—B. T. B.

- 608 GOBLET (21 cm. high) with cover. Height to top of finial 30.4 cm. The bowl is wheel-engraved with a design part of which is polished and part unpolished. On one side is the Russian double-headed eagle with a crown and on the other side are the initials "P. E." combined beneath a crown, being those of Peter the Great and of his wife Ekaterina. The stem and finial are cut in facets; the foot has the edge folded from above.

Russian.

1712-1723.

C. 673 and 673a—1937

This goblet was purchased by Mr. Buckley (July 1932) from the Baroness (Sophie) Buxhoeveden, who wrote (13 July 1932) that "it was presented by the Czar, Peter the Great (in 1723), to her mother's ancestor Afanasy Feodorovitch Driablov in recognition of Driablov's having financed the

Persian campaign. The glass is a specimen of the earliest Russian glass, which was manufactured for the sole use of the Czar. It bears the Imperial Arms and the cypher of Peter and of the Empress Catherine I, his consort, which indicates that it was the Czar's personal property." This is one of a number of similar glasses in the possession of the Baroness Buxhoeveden, one of which has been purchased by the South Kensington Museum.

- 609 REDDISH-BROWN FLATTENED BOTTLE, 26.7 cm. high, with an ivory stopper from which hang two pieces of fine silver chain. The sides of the bottle are etched with a Hebrew text in countersunk relief.

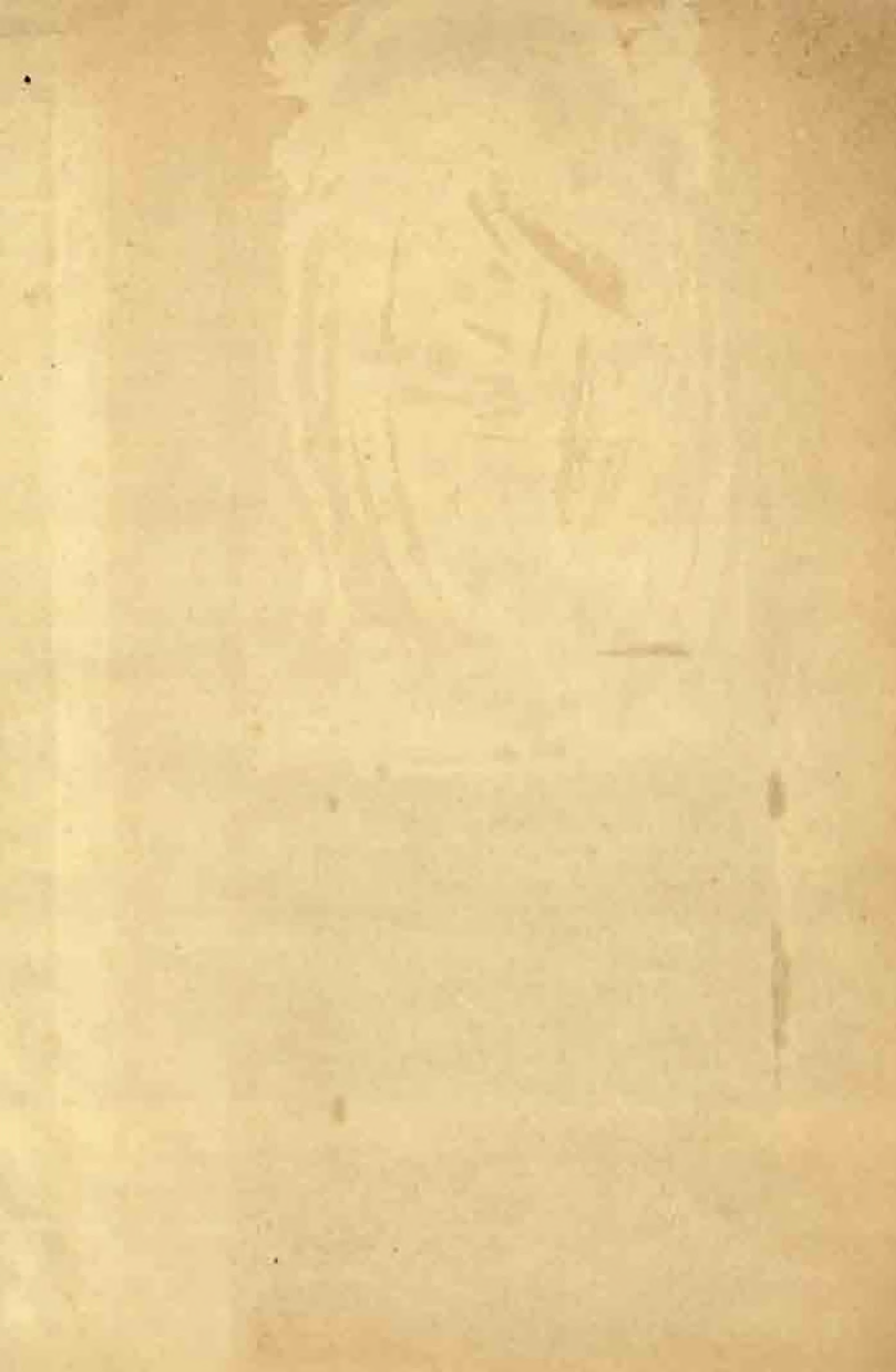
First half XIX century.

C. 674—1936

- 610 REDDISH-BROWN FLATTENED BOTTLE, 17.15 cm. high, with an ivory stopper, from which hang two pieces of fine silver chain. On one side of the body is etched an Arabic inscription, which translated reads "Glory be to our Lord al Nāsir (The Victorious)" and, on the other, an eastern design, in countersunk relief.

First half XIX century.

C. 675—1936





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